

Weekly Journal of Literature, Art, Science, and the Drama.

VOL. XVIII.—No. 461.

MAY 7. 1859.

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Land	20	0	0	Mr D. Holt	1	0	0	
Land	10	0	0	Mr H. Woolams	1	0	0	
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THE CRITIC.

SAYINGS AND DOINGS.

WE HAVE BEEN COMPELLED on more than one occasion lately to complain of the lack of topics possessing any literary interest; but this week it may fairly be said that the only subjects of talk and action which can properly be classed under the title of these notes are entirely political. We are now at the commencement of that exciting period known as the London season, when everybody comes to town, when the Operas are open, when the great painting exhibitions disclose their glories to the world, and when the clergy of England populate the Strand, and swarm around Exeter Hall like bees around a hive—and yet what is the aspect of affairs? What but that everybody is away electioneering, the Operas are doing very badly, the picture galleries not half thronged, and everybody is away electioneering. Such talk as there is, is of war and elections. The very weather, as if conscious of the anomalous state of things, seems to hold back the smiles of Spring, and the cuckoo has delayed its song for a month. The only sign of the season at all constant is the efflorescence of white neckties in the Strand, where the annual meetings appear to be going on as briskly as ever.

And first, before we turn away from the political matters of the day, let us congratulate the members of the University of Cambridge upon the satisfactory termination of the threatened contest between Messrs. HOPE and SELWYN. The whole transaction, up to a certain point, can only be characterised by the term "gentlemanly." Here was a contest to be fought under circumstances eminently exceptional; a contest for the representation of constituents scattered all over the country—men whose time is valuable, whose means are limited, and whose sense of honour would prevent many of them from accepting the expenses of a journey undertaken for the purpose of exercising their elective franchise. Plainly it was most desirable to put a stop to such a contest, if that were possible; and it was possible only in one way—possible by the candidates treating each other as gentlemen, and putting implicit faith in the truthfulness of each other's representations. They agreed to submit their promise-books to the inspection of Mr. WALPOLE, and to abide by his decision. He examined the books, and advised Mr. HOPE to retire, and Mr. HOPE has retired accordingly. So far, the conduct of the business is in the highest degree creditable to all concerned—to the candidates for their consideration for the electors and for the faith they put in each other, and to the electors for having resisted the temptation of electing a very wealthy man, who had more than half promised to do great things for the University and to put down a very considerable sum towards building the new lecture-room for the professors. And here we might end with a note of general congratulation, were it not for the exceedingly bad taste and want of temper displayed by the *Saturday Review*, whose conduct upon the occasion has been of a nature not likely to raise it very materially in the estimation of the gentlemen of the University. Rightly or wrongly, it is very generally understood that Mr. BERESFORD HOPE is in some way connected with the proprietorship of this journal. His name is constantly mentioned in connection with it, his letters have appeared in it—in a journal (be it observed) which is not accustomed to print letters—and—most suspicious indication of all—all reference to the Cambridge election was studiously avoided in its columns so long as the issue was doubtful; an omission which, in a journal which pays such special attention to matters of purely academical interest, is certainly remarkable. It is true that, at first sight, this silence may seem to militate against the suggestion that Mr. HOPE is connected with the *Saturday Review*; but when it is remembered that his connection is notorious, that reticence may be accounted for, since it might possibly have been offensive, even to his friends, to see him puffed in his own paper. The silence of the *Saturday Review* upon the subject of the Cambridge election is, it seems, only to be accounted for, therefore, by admitting Mr. HOPE's connection with that journal. But how are we to account for the gross want of decency with which, the contest being over, it now turns round and attacks Mr. SELWYN? That the writer in the *Saturday Review* should not be "satisfied with the result" we can readily understand; but why refer to Mr. SELWYN contemptuously as "a respectable lawyer," or accuse his friends of having been guilty of "vulgar exaggeration and offensive imputation, and of ungentlemanly prying into personal habits, coupled with too much of the spirit and language of the *Record* and *Morning Advertiser*?" Are the young gentlemen who pen the philippics of the *Saturday Review* so distinguished in their profession as to be able to sneer at such a very "respectable lawyer" as Mr. SELWYN? But lo! here is political virtue for you. It is the opinion of the writer that "these rising barristers are the very worst possible University Members, and in any case they are very doubtful Parliamentary representatives." This is rather a curious assertion when, as all the world knows, one of the most prominent of the writers in the *Saturday Review*—it may be even the writer of this very article—was himself standing for some Scotch burghs, and was bolstering up a very attenuated chance of being returned by parading his acquaintance with Lord JOHN RUSSELL. It is true that the gentleman in question can scarcely be defined as "a rising barrister"—though that is a criticism upon the comparison which he will hardly be likely to bring forward in his own defence. But, to turn from the

writer of the article to the object of his attack, let us ask in what is Mr. SELWYN inferior to Mr. HOPE, who has not even the advantage of being "a rising barrister"? "To be sure," says the *Saturday Review*, "Mr. SELWYN has this advantage over Mr. BERESFORD HOPE, that he is an untried man." This, we presume, is intended for sarcasm. If so, it is very poor stuff. Mr. SELWYN may or may not be an untried man; but Mr. HOPE is a tried man—and he has failed—failed utterly to satisfy the wishes or to represent the opinions of his enlightened constituents. We only hope, for his own sake, that Mr. BERESFORD HOPE, not only did not sanction, but that he will take some means of repudiating this Parthian attack upon the honourable man who was lately his rival.

Mr. GURNEY PATMORE writes to say that he is not the author of "Friends and Acquaintances," but that he is the younger brother of Mr. COVENTRY PATMORE, of the British Museum.

The *Mémorial Diplomatique* has ceased, after a brief existence of a few weeks. In an explanatory circular the promoters state that their intention was to create a journal really international, which should be at Paris a faithful expression of the European movement. To this end extended relations with foreign countries were necessary, and these were only possible in times of peace. Now, however, that war has become necessary, the founders of the *Mémorial Diplomatique* have resolved to suspend it "until the day when the re-establishment of peace shall be found compatible with the national honour."

A circumstance has just reached our knowledge which shows that book-collectors would do well to look to the covers as well as the insides of old books for possible treasures. Mr. BLADES, whom we mentioned some time back as being engaged in closely investigating the life and labours of CAXTON, has discovered in the small library of the Grammar School at St. Alban's a copy of the "Boethius" printed by our first printer, which to his eyes appeared to contain a mass of printed matter bound up in the covers. This he shrewdly suspected was most likely to consist of sheets from the Caxton press itself, especially as a fragment of it on vellum, that had been used as a band to strengthen the covers, was evidently in the type so dear to bibliographers, being, in fact, part of an Indulgence, printed about the year 1480. This suspicion Mr. BLADES communicated to the trustees of the school, strongly recommending at the same time that the book should be taken to pieces by a skilful bookbinder, so as to ascertain what might be lying concealed within the covers. The trustees were, however, by no means inclined to take this trouble; and it was not until Mr. BLADES urged them again and again, that they consented to allow Mr. TUCKETT, the book-binder of the British Museum, to deal with the precious volume as had been recommended by our bibliographer. The result, we are happy to say, is that Mr. BLADES's enthusiasm and perseverance have been rewarded by seeing as many as fifty-six leaves of different works printed by the immortal CAXTON brought to light by the means he had suggested. The discovery is all the more important inasmuch as some of the leaves are unique, being fragments of some one or more books not previously known to bibliographers as having been printed by CAXTON. Among them we noticed two leaves which seem to us to have belonged to some miracle play or mystery printed by CAXTON, but of which there is no record in either AMES or DIBDIN. These leaves are in the same type as that used by CAXTON in his "Pylgremage of the Sowle," printed at Westminster in the year 1483. Some of the leaves, we may add, are printed on one side only, and the whole appears to form a mass of what printers technically call waste. Shall we hazard a wretched pun, and say that we cannot help regarding so much waste as an absolute gain?

MESSRS. SMITH, ELDER, and Co. have issued their list of novelties for the month of May. It includes a volume on "England and her Soldiers," by Miss MARTINEAU, intended to present a history of the dire effects of the neglect of sanitary precautions in the management of soldiers, from the Walcheren expedition to the present time. The "Shelley Memorials," edited by Lady SHELLEY, the wife of the present baronet, who is the son of the poet, is intended to put the public in possession of all the facts requisite to form a true and impartial estimate of his character, and to counteract what is thought to be "the injurious effects of some recent biographies, which contain misstatements imperatively requiring correction." "The Two Paths," by JOHN RUSKIN, will contain five discourses delivered by Mr. RUSKIN in various places on the right path which designers should pursue in applying art to the purpose of decoration in manufacture, and the wrong path, which too many have followed. Dr. MACKAY's volume on the United States will also appear, under the title of "Life and Liberty in America;" and the Rev. CHARLES KINGSLEY has written a preface to a new and revised edition of "The Fool of Quality," by HENRY BROOKE. Finally, these publishers promise a volume of "Confidences," by the author of "Rita."

Mention of Mr. KINGSLEY gives us an excuse for offering a word of high and hearty praise to his brother, Mr. HENRY KINGSLEY, for his splendid novel, "Geoffrey Hamlyn." This is but anticipatory of our review of that magnificent fiction, in which we hope to justify both the exalted opinion we have formed of it and this unusual course. The portrait and memoir of Mr. CARLYLE have rendered it impossible for us to print our review this week; but we can advise our readers, as we do most earnestly, to lose no time in obtaining "Geoffrey Hamlyn," and judging it for themselves. Its author is the brother of the Rector of Eversley, and this is, as far as we know, his first essay in literature. More of this, however, next week.

THOMAS CARLYLE.

THOMAS CARLYLE was born at the village of Ecclefechan, in Dumfriesshire, Scotland, on the 4th of December, 1795. He was the eldest son of a rather numerous family; yet his father, although but a small farmer, and by no means rich, gave him the best education Scotland could then afford, with the intention of making him a clergyman. After a few years' attendance at the neighbouring parish-school, THOMAS was sent, in his thirteenth or fourteenth year, to the grammar-school of Annan, there to prepare himself for the university. It was here he met, for the first time, EDWARD IRVING, destined, like himself, to a career of great celebrity. "The first time I saw EDWARD IRVING," says CARLYLE, in the "Miscellanies," in 1835, "was six-and-twenty years ago, in his native town, Annan. He was fresh from Edinburgh, with college prizes, high character and promise: he had come to see our schoolmaster, who had also been his. We heard of famed professors, of high matters, classical, mathematical—a whole wonderland of knowledge—nothing but joy, health, hopefulness without end, looked out from the blooming young man." It was not long before CARLYLE followed IRVING to the "wonderland" where he soon distinguished himself as a hard reader, a great disputator, and a very original thinker; but of which, nevertheless, he gives no very flattering description in his "Sartor Resartus." It appeared to him "the worst of hitherto-discovered universities out of England and Spain," inhabited chiefly by "hide-bound pedants," making vain efforts to instruct "eleven hundred Christian striplings." But he continues, "What vain jargon of controversial metaphysics, etymology, and mechanical manipulation, falsely named science, was current there, I, indeed, learned better, perhaps, than the most. Among eleven hundred youths, there will not be wanting some eleven eager to learn. By collision with such, a certain warmth, a certain polish, was communicated; by instinct and happy accident, I took less to rioting than to thinking and reading, which latter also I was free to do. Nay, from the chaos of that library, I succeeded in fishing up more books perhaps than had been known to the very keepers thereof. The foundation of a literary life was hereby laid: I learned, on my own strength, to read fluently in almost all cultivated languages, on almost all subjects and sciences." At Edinburgh, the professor of "controversial philosophy" at that time was Dr. THOMAS BROWN, DUGALD STEWART having then just retired; and physical science and mathematics were represented by PLAYFAIR and Sir JOHN LESLIE. It was from the teaching of these three masters that THOMAS CARLYLE especially profited during his sojourn at the university, his inclination leading him chiefly to the study of mathematics and natural philosophy, particularly to the former subject, which also drew him for the first time into what he afterwards freely chose as his career—authorship.

After having been about three years at Edinburgh, and having nearly completed the course of studies required to qualify him for the church, Mr. CARLYLE's views respecting that profession underwent a change, so that he resolved not to become a clergyman, but to seek his means of subsistence in a literary career. But provisionally, and in order more to mature his plans for the future, he accepted the situation as usher at an academy in Dysart, at the same time that IRVING was teaching in Kirkcaldy. After two or three years spent in this capacity, during which he translated the greatest part of LEGENDRE's "Geometry," he became, in 1823, tutor to the late Mr. CHARLES BULLER, and having now more leisure at command, he began trying his pen in contributions to periodicals. In the summer of 1823 there appeared in the *London Magazine* the first part of his "Life of Schiller," which was followed, in 1824, by the second and third parts. The *London Magazine* at this time was a very flourishing periodical, counting among its contributors writers like HAZLITT, CHARLES LAMB, DE QUINCEY, and THOMAS HOOD; yet in spite of this galaxy of talent, the biographical sketch of the then quiet unknown young author was very favourably received, so much so that the publishers of the *Magazine*, Messrs. TAYLOR and HESSEY, had it reprinted in a separate form in 1825. But before this, Mr. CARLYLE had made his appearance in the literary world by another work which is properly his first book, namely,

1. *Wilhelm Meister's Apprenticeship. A Novel from the German of Johann Wolfgang von Goethe.* Edinburgh: Oliver and Boyd. 1824.

There was no translator's name affixed to this first edition of the "Wilhelm Meister," and the above was all the information given on the title-page respecting the origin of the work. Its sale, as might be expected under such circumstances, at first was very slow; but gradually rose, as soon as the criticism of the day had pronounced its verdict on the translator's abilities. The *Monthly Magazine*, which had gained itself a name for its attention to foreign literature, spoke of the book as "executed in a masterly way," and with "much strength, originality, and raciness about it, which cannot fail to please the reader." On the other side, poor DE QUINCEY, in one of his fits of ill-humour, made a most savage attack upon both GOETHE and his translator, in the columns of the *London Magazine*, where just then Mr. CARLYLE's "Life of Schiller" was publishing. This, as already mentioned, appeared in a separate form, in 1825, as

2. *The Life of Schiller.* London: Taylor and Hessey. 1825.

—and became at once a great favourite with the public, so that it rapidly went through several editions, and was even translated into German, with a highly laudatory introduction by the great GOETHE

himself. One of the best fruits of this was a correspondence of the young Scottish author with the renowned German sage, which did not cease till the death of the latter in 1832.

Meanwhile, Mr. CARLYLE's connection with Mr. CHARLES BULLER having ceased, he now fairly started in life as an author; and having married an accomplished lady, Miss WELSH, the daughter of a physician, he went to reside at a solitary farmhouse, called Craigenputtoch, in the upper part of Dumfriesshire. Here, far from society, save that of "the great dumb monsters of mountains," he began meditating on man's life, and, at the same time, planning some of his most remarkable works, among others the "Sartor Resartus." Of this period of contemplative existence we have two capital sketches, one by Mr. CARLYLE himself, and the other by his American friend, Mr. RALPH WALDO EMERSON. In the former, contained in a letter to GOETHE, dated "Craigenputtoch, 25th of September, 1828," the author says: "Our residence is not in the town of Dumfries, but fifteen miles to the north-west of it, among the granite hills and black morasses which stretch westward through Galloway, almost to the Irish Sea. In this wilderness of heath and rock, our estate stands forth a green oasis, a tract of ploughed, partly inclosed and planted ground, where corn ripens, and trees afford a shade, although surrounded by seamews and rough-woolled sheep. Here, with no small effort, have we built and furnished a neat, substantial dwelling; here, in the absence of professorial or other office, we live to cultivate literature according to our strength, and in our peculiar way." In somewhat similar manner describes EMERSON, who visited Mr. CARLYLE on his first journey to Europe, the dweller and dwelling of Craigenputtoch; giving us at the same time a picture of the young author's philosophical and religious musings in his characteristic utterance: "Christ died on the tree; that built Dunscore kirk yonder; that brought you and me together. Time has only a relative existence."

While at Craigenputtoch, Mr. CARLYLE began contributing to the *Edinburgh Review*, in which appeared, towards the end of 1827, his article on JEAN PAUL RICHTER, forming the first of that brilliant series of essays, afterwards collected under the title of "Miscellanies." In this same year he published another work, the

3. *Specimens of German Romance.* 4 vols. Published by W. Tait, 78, Princess-street, Edinburgh; and Charles Tilt, 65, Fleet-street, London. 1827.

—which contained "Wilhelm Meister's Wanderjahre," a sequel to the "Lehrjahre" (or Apprenticeship), and selections from RICHTER, TIECK, MUSEUS, and HOFFMAN. These "Specimens" were as well received by the public as the author's two former works, and he was advised from all sides to devote his whole attention to the cultivation of German literature, so as to transplant gradually its finest flowers from the native into the English soil. This, however, Mr. CARLYLE declined, he having now began to throw his whole strength into a book considerably more important than any he had as yet written, namely, his "Sartor Resartus, or the Life and Opinions of Herr Teufelsdröckh." With this philosophico-autobiographical work he was occupied more than five years, while dwelling "among the granite hills and black morasses" of Upper Dumfriesshire; and justly thinking that such a book could not be well published in Scotland, he sent the MS., in 1831, to a London bookselling firm. The answer, as recorded by Mr. CARLYLE himself in some of the earlier editions of the book, was curious. The author of "Teufelsdröckh" is told in a very frank manner that he has "no great tact," and that "his wit is frequently heavy, and reminds one of the German baron who took to leaping on tables, saying that he was learning to be lively." Finding that in other quarters to which he applied, the judgment on his MS. was equally unfavourable, Mr. CARLYLE at last reluctantly gave up the idea of publishing what he justly considered his as yet greatest work, in the ordinary book form; but to find some channel through which to reach the ear of the public, sent it in successive parts to a periodical with which he was already connected, namely *Fraser's Magazine*, or, as Mr. EMERSON tells us he styled it, the "Mud Magazine." In that popular vehicle of literature the "Sartor Resartus" (literally, "the tailor re-tailored") appeared during the years 1833 and 1834; not, however, we believe, very favourably received by its ordinary readers, if we take for their representative the sapient nobleman who is said to have inquired of the publisher when "that stupid series of articles by the tailor" were to end, so as to leave off exasperating his patience. Newspaper reviews, too, were not very flattering to the author. "Sartor Resartus," said the *Sun* of April 1, 1834, "is what old Dennis used to call a heap of clotted nonsense, mixed, however, here and there, with passages marked by thought and striking poetic vigour. But what does the writer mean by 'Baphometric fire-baptism'?" Why cannot he lay aside his pedantry, and write so as to make himself generally intelligible? We quote, by way of curiosity, a sentence from the "Sartor Resartus," which may be read either backwards or forwards, for it is equally intelligible either way. Indeed, by beginning at the tail, and so working up to the head, we think the reader will stand the fairest chance of getting at its meaning," &c. &c.

It was not before 1836, that the scattered portions of the "Life of Herr Teufelsdröckh" were collected into a whole by an enterprising (and, of course, pirating) publisher of Boston, U.S.; and not until 1838, five years after their first publication in *Fraser*, that they were published in this country in the form of a book, under the title:

4. *Sartor Resartus: the Life and Opinions of Herr Teufelsdröckh.* In Three Books. London: Saunders and Oiley, Conduit-street. 1838.

It was during the negotiation for the publication of his "Sartor" MS. that Mr. CARLYLE, who in his Dumfriesshire retirement must have severely felt the difficulty of treating as an unknown author with the magnates of Paternoster-row, was led to contemplate removing to London; a step which he finally executed in the spring of 1834. Since that year—the thirty-ninth of his life—he has permanently resided at Chelsea, in a quiet little street called Cheyne-row, close to the river Thames, and very near to where another of our literary celebrities, Mr. LEIGH HUNT, spent many years of his life. Mr. CARLYLE's removal to London was signalled at once by increased activity, and the direction of his talents into a new channel. Hitherto his chief attention had been occupied with the study of German literature, as plainly visible in the character and even the title of the works above enumerated; but now it was drawn to the rather uncultivated field of English history, above all, that of the time of the political and religious disturbances of the seventeenth century, his deep studies of which among the dust-buried treasures of Montagu House became afterwards so apparent in the "Oliver Cromwell." This work, however, as will be easily believed by every one of its readers, cost him many years of earnest labour; and before it saw the light, several other of his books passed through the press. First, and next in chronological order after the "Sartor Resartus," came the

5. *Critical and Miscellaneous Essays*. In five volumes. London: Saunders and Otley, Conduit-street. 1838.

These essays consisted of magazine articles, biographical, historical, and critical, which Mr. CARLYLE had written during the years 1827-37. The first of these was the article on JEAN PAUL RICHTER, published in the *Edinburgh Review* of 1827, which was followed by the disquisition on German Literature, and the celebrated "Essay on Burns," written in the summer of 1828, in the mountain solitude of Craigenputtock, and regarded by not a few as the finest thing ever penned in memory of the greatest of Scotland's poets. Besides the reprints from the *Edinburgh*, the main staple constituting the five volumes of "Miscellanies" was from the long-since defunct *Foreign Quarterly Review*, from *Fraser's Magazine*, and the *Westminster Review*; to all of which publications Mr. CARLYLE continued to contribute up to, and even some time after, his arrival in London. Such contributions filled up his leisure time from heavier undertakings on which he was engaged, and which were, besides the history of the English Commonwealth already alluded to, a work which soon after saw the light, namely,

6. *The French Revolution: a History*. In three volumes. By THOMAS CARLYLE. London: James Fraser, Regent-street. 1839.

This was the first book published by Mr. CARLYLE in his own name, and as its success was as immediate as great, it brought the author, who had hitherto been known only to a small circle of friends and admirers, at once prominently before the world. There are still many who regard the "French Revolution" as Mr. CARLYLE's best work, but we think that this opinion is scarcely justified. A "History," in the strict sense of the word, the book is certainly not, and whatever there is of philosophy in it, for example, that of the mainspring of the life of nations being hunger, and of the eighteenth century being an age of paper ending in "a whiff of grape-shot," are theories singularly destitute of grandeur, and which the general judgment of mankind will not allow to be accepted as true. But, if not an historical work of the higher kind, the three volumes of the "French Revolution" are undoubtedly a splendid series of dissolving views, in which the chief actors of the great and sanguinary drama which was played out in France towards the end of last century, stand out lifelike, gigantic, and for ever memorable. As a work of literary art, the "French Revolution" has few rivals. Only works such as Dante's "Inferno" and other poems of the highest kind, surpass it in pictorial beauty.

Some time before this book was published, Mr. CARLYLE appeared in a new capacity, viz., as a lecturer. In the summer of 1837, he delivered a series of six lectures on "German Literature," at Willis's Rooms, in which his enthusiasm for the Teutonic element in history again found vent in glowing descriptions of German thought and language. This first course of public speaking having proved successful in every respect, Mr. CARLYLE repeated his experiment the next year, by giving a series of twelve lectures, "On the History of Literature, or the Successive Periods of European Culture," in the rooms at 17, Edwards-street, Portman-square. These orations, delivered during the months of April and May, 1838, attracted considerable attention; and still more so the third and fourth series, entitled respectively "The Revolutions of Modern Europe," and "On Heroes, Hero-Worship, and the Heroic in History," which he gave in 1839 and 1840. Mr. LEIGH HUNT, in the *Examiner*, has left us a graphic picture of the speaker and his audience at these successive lectures: "The effect of hearty convictions," he says, "uttered in such simple truthful words, and with the flavour of a Scottish accent—as if some Puritan had come to life again, liberalised by German philosophy and his own intense reflections and experience—can be duly appreciated only by those who themselves saw it. Every manly face among the audience seemed to knit its lips, out of severity or sympathy, whether it would or no; and all the pretty Church-and-State bonnets seemed to thrill through all their ribbons."

While being engaged in the third and fourth of these series of lectures, towards the end of 1839, Mr. CARLYLE for the first time brought forth a book in which actual politics, and among others the so-called Condition-of-England question, were discussed. This was

7. *Chartism*. London: James Fraser, Regent-street. 1839.

—a little pamphlet-like work, with the motto, "It never smokes but

there is fire." The book caused great disappointment among many of the author's former admirers, and the liberal press of England was almost unanimous in its condemnation of the maxims laid down in it. Mr. CARLYLE advocated here the principles of "strong government," capable of "finding work for all briefless barristers, chargeless clergy, taskless scholars, languishing in court-houses, biding in obscure garrets, besieging all antechambers, in passionate want of simply one thing, employment;" and it was justly remarked that if this wish be fulfilled, and there be created a power in the State fit and able to do such things, England would be in the same condition as was Egypt under the rule of the Pharaohs.

Far different was the reception which the author met with in his next work,

8. *On Heroes, Hero-Worship, and the Heroic in History*. By THOMAS CARLYLE. London: James Fraser. 1841.

—which, though simply a report, with a few emendations and additions, of the fourth of the series of lectures above mentioned, soon became eminently popular, and in a short time passed through half-a-dozen editions, besides being translated into French and German, and duly pirated by our Transatlantic friends. Perhaps what made this book so popular was that in it Mr. CARLYLE laid down his social, political, and philosophical creed clearer than in any of his former writings; and, though advancing the same ideas as evolved in "Chartism," namely, that the millions are a mere brute mass, and that not in them but in a few gifted individuals alone lies the spirit of God and all hope of progress in this world, he advocated this with higher arguments and in a nobler tone than before. "For as I take it," was his ground-text, "universal history, the history of what man has accomplished in this world, is at bottom the history of the great men who have worked here. They were the leaders of men, these great ones, the modellers, patterns, and, in a wide sense, creators of whatsoever the general mass of men contrived to do or to attain; all things that we see standing accomplished in the world are properly the outer material result, the practical realisation and embodiment, of thoughts that dwell in the great men sent into the world: the soul of the whole world's history, it may justly be considered, were the history of these." This was the leading idea brought forth in the work on "Heroes and Hero-worship," as well as in the former "Chartism," and in the next production of his pen, the

9. *Past and Present*. By THOMAS CARLYLE. London: Chapman and Hall, Strand. 1843.

—in which book the contrast is developed between the manners and morals of the twelfth century, as represented by the inhabitant of a snug English monastery, and those of the nineteenth, as seen by the author; and the conclusion arrived at is, that "England, though full of wealth, is dying of inanition. But the happy haven, to which all revolutions are driving us, is that of hero-kings, and a world not unheroic." Strongest of all are these same views expressed in his next work, published in a series of bi-monthly publications, collected under the title of

10. *Latter-Day Pamphlets*. By THOMAS CARLYLE. London: Chapman and Hall. 1850.

In this work the author's ire of the levelling tendencies of the day rose to its highest pitch, and in terms eloquent with rage he uttered his denunciations against the "immeasurable democracy," which in his opinion was as "monstrous, loud, blatant, and inarticulate as the voice of chaos." In these denunciations, however, Mr. CARLYLE found very few sympathisers; and though his book was widely read, and as widely discussed, it was everywhere condemned as the useless rhapsody of a mere tyro in politics, who did not know what he was talking about, and, while well-meaning, was doing service only to tyrants of the BOMBA and BONAPARTE class. Such, at least, was the judgment of the press and of public opinion on Mr. CARLYLE's theories immediately after the appearance of the "Latter-Day Pamphlets." But we believe it has been slightly modified since then.

We have left for a moment the chronological arrangement of Mr. CARLYLE's works, in order to speak of these "Latter-Day Pamphlets," which to us seemed both the corollary and sequence of "Hero-Worship," and "Past and Present." Following these latter two in date of publication, but preceding the first-named work, were three volumes under the modest title of

11. *Oliver Cromwell's Letters and Speeches; with Elucidations*. By THOMAS CARLYLE. London: Chapman and Hall. 1845.

Most of the admirers of the author regard this work as his *magnum opus*, and all agree that it is one of the most valuable contributions to English history. It was truly a grand undertaking to excavate the memory of one of the greatest men England ever produced from the dust and rubbish which centuries of neglect and abuse had heaped on him, and to Mr. CARLYLE, undoubtedly, belongs the merit of having accomplished this work, and of having set up the man OLIVER CROMWELL on his true pedestal before the world. Those not accustomed to the air of libraries and studies can have no idea what an immense amount of labour was involved in this task; how many thousands of books, how many tens of thousands of pamphlets, of tracts, of sheets of old newspapers, had to be perused, to be compared, to be excerpted, before this could be accomplished. Great, therefore, is the obligation we owe to the successful author of such a work; and deeply do we sympathise with his lofty aim, even if not able to follow him in all his conclusions, which inevitably, and in all his works, seem to tend to the mournful and misanthropic: "The genius of England no longer soars sunward, world-defiant, like an eagle through the storms, 'mewing

her mighty youth,' as JOHN MILTON saw her do; the genius of England, much liker a greedy ostrich intent on provender and a whole skin mainly, stands with its other extremity sunwards; with its ostrich head stuck into the readiest bush of old church-tippets, king-cloaks, or what other sheltering fallacy there may be, and so awaits the issue." These are the concluding words of "Cromwell," and sympathise, as most will, with the mighty mind which once ruled England, few, we think, will therefore be drawn so far as to characterise the present generation as one of wicked and greedy pigmies.

Mr. CARLYLE's next work, the

12. *Life of John Sterling.* By THOMAS CARLYLE. London: Chapman and Hall. 1851.

—has been called by some, "one of the finest biographies ever written," but public opinion seems to be very far from ratifying this verdict. The history of the struggles of a country curate in search after truth, and the rest of the events of the life of a man who, however much appreciated by the author himself, was completely unknown to the public at large, could, besides, not well be expected to form a favourable subject for a writer like Mr. CARLYLE, whose chief talent lies in his pictorial powers, and who, therefore, wants great events, or at least extraordinary persons among the elements he treats. Nevertheless, the "Life of John Sterling" is very much admired by a certain class of readers, who discern in it some of Mr. CARLYLE's finest qualities—his wild, poetic aspirations after the infinite, and his deep and continued reiteration of that divine truth, so well expressed by FICHTE, in his "Wesen des Gelehrten," that, "all things which we see or work with on this earth, especially we ourselves, and all persons, are but a kind of vestment or sensuous appearance, under all which lies, as the essence of them, the *divine idea of the world.*" This thought is carried through grandly in the "Life of John Sterling."

Of Mr. CARLYLE's latest work, the

13. *History of Friedrich II., of Prussia, called Frederick the Great.* By THOMAS CARLYLE. In four volumes. Vols. I. and II. London: Chapman and Hall. 1858.

—it is scarcely necessary to say anything on this occasion, as it is but a few months since we gave a lengthened review of it in the columns of the CRITIC. Regarding the last two volumes of this work, we are informed on good authority that it will not be before the spring or, perhaps, the summer of next year that they will be given to the public.

So much of what is the chief form under which an author's life becomes manifest to the world—his books. But in order not to let the portrait of Mr. THOMAS CARLYLE which we publish with this day's CRITIC stand quite unaccompanied by some descriptive letter-press about the man as well as the writer, we will finish our notice with what seems to us a capital pen-and-ink sketch of the subject of this memoir drawn some years ago, by the Rev. GEORGE GILFILLAN, an old friend of the author. "Mr. CARLYLE's appearance," says he, in his "Gallery of Literary Portraits," "is fine without being ostentatiously singular. His hair is dark; his brow marked, though neither very broad nor very lofty; his cheek is tinged with a healthy red, and his eye, the truest index of his genius, is flashing out, at times, a wild and mystic fire from its dark and quiet surface. He is above the middle size, stoops slightly, and dresses carefully, but without any approach to foppery. His address, somewhat high and distant at first, softens gradually into simplicity and cordial kindness. His conversation is abundant, inartificial, flowing on, and warbling as it flows; more practical than you would expect from the cast of his writings, picturesque and graphic in high measure, full of the results of extensive and minute observation, often terribly direct and strong, garnished with French and German phrase, rendered racy by the accompaniment of the purest Annandale accent, and coming to its climax, ever and anon, in long, deep, chest-shaking bursts of laughter." And summing up all the qualities of the man he so much admires, the same writer exclaims, "*Thomas Carlyle is the truest Diogenes of these times.*"

The portrait that we have given has been drawn from a photograph taken by an amateur, by whose kind permission it has been engraved. We could have wished to have given the artist the advantage of a portrait by a more experienced photographer, but Mr. CARLYLE declined to enable us to do so. In spite, however, of this obstacle, the engraver has succeeded in producing a characteristic likeness of the man, and the attitude in which he stands is one which his friends will recognise as that in which he will sometimes remain for hours, when earnestly engaged in the discussion of some absorbing question.

BY LAND AND SEA.

A Tour in Dalmatia, Albania, and Montenegro. With an Historical Sketch of the Republic of Ragusa, from the Earliest Times to its Final Fall. By W. F. WINGFIELD. London: Bentley. pp. 348.

Hongkong to Manila, and the Lakes of Luzon in the Philippine Isles, in the year 1856. By HENRY T. ELLIS, R.N. London: Smith, Elder, and Co. pp. 294.

Diary of a Working Clergyman in Australia and Tasmania, kept during the years 1850-3. Including his return to England by way of Java, Singapore, Ceylon, and Egypt. By the Rev. J. D. MEREWETHER, B.A. London: Hatchard and Co. pp. 369.

SURELY THERE IS ENOUGH OF VARIETY HERE to satisfy the hungriest appetite after novelty. From the Mediterranean to the Antipodes is a limit almost as wide as from "China to Peru;" and it is the limit which the wanderings described in the three

volumes before us may be said to cover. The first on the list arose out of a triple idea. Originally there was an intention of detailing certain facts connected with the crisis of 1853-4, relative to the condition of the Christians in a Turkish province; then there supervened an intention of drawing attention to the Slave nationalities, important from their connection with that widely extended family of which Russia is the acknowledged head; and, thirdly, there was a wish to describe an interesting tour.

It was in the autumn of 1853 that Mr. Wingfield started from Agram, over the mountains of Croatia, to make the tour of Dalmatia. The town of Fiume, the seaport of the Magyars, was the first place he visited, and thence by steamer to Zara, known to *bon vivants* for giving a name to maraschino. From this place the tour through Dalmatia was commenced, and at this place it ended. We do not propose to follow the traveller step by step throughout this interesting journey; not yet can we do more than notice in the general manner the minute and very interesting history which he gives of the Republic of Ragusa. All that we can do is to select a specimen or two from the volume as a sample of Mr. Wingfield's style, recommending the rest to the perusal of the curious reader. The following passages does not give one a very tempting notion of travelling in Dalmatia:

Wrapping myself up as completely as I could against vermin, and intensely tired, I was soon sound asleep. How long my slumbers lasted I cannot precisely say; what put an end to them I will not attempt to describe particularly. Suffice it for all purposes

that great was the smart.
I first dreamt I was dreaming, and then with a start
I awoke, and I rubbed my eyes.
I had dozed, dear Felina, with thee on my breast.

In a word, by the grey light of the morn, I suddenly became cognisant of a large society besides that described above. Imprimis, a cat and her kittens were endeavouring to make themselves at home upon my chest; numerous fowls occupied the blackened rafters above; a big pig snored in a corner under a table; while mice and fleas innumerable gambolled freely! Notwithstanding, by virtue of some violent plunges, I managed to get free from all my tormentors, and was actually going to sleep—so fatiguing had the last two days been—again; nay, I was already dreaming, in spite of disagreeable company, and the grunting of the "porco," who, I confess, disturbed me far the worst of the whole, when of a sudden his proceedings became more intolerable than ever. Just as it began to dawn, he was on his legs, drawing nearer and nearer to where we lay—on the ground, please to observe—and evidently in quest of something to eat. What was to hinder his taking off one's nose and cheek at a bite! What an ignominious mutilation! Probably something similar occurred to the minds of my neighbours, for we all sang out at him as he approached our respective beds, and, being sleepy too, each in his native idiom: "Via porco," cried the Italian; "Bezhi kermach," roared the Slav; "Heigh, pig," shouted I; each to his momentary dismay and, happily, temporary irresolution. Then we all joined in chorus together to his utter discomfiture, and, some one at the same time most opportunely opening the door of the tenement, out he rushed to my infinite joy! The rest were minor evils; besides, it was now morning; we got up and shook ourselves—that was our toilet—and forthwith felt fit for anything!

The following gives a good notion of the vigilance of Austria, even in this remote part of her dominions:

I was enjoying the thought as I sat at dinner in the restaurant room of an inn at Zara, and little reflecting that "there's many a slip 'twixt the cup and the lip," when suddenly a paper is put into my hand by a man in uniform! I hastily read it, and see to my astonishment that my presence at the police office is required without delay after dinner. What can it mean? *Passport en règle*—conduct, so I flattered myself, unexceptionable—recommended by private letters to people in authority, both lay and ecclesiastical—the only persons I had talked to on the way, priests, professors, or officers. These people must be very particular, I thought, to except to such inoffensive behaviour. So saying to myself, I walked into the "polizia," and knocked at a door over which was written in German characters, "Ober-Commissär." The official within received me with solemn politeness, doffing his little black cap—a most essential part of the insignia of an Austrian *employé*—and begging me to be seated. I complied. He took out my passport, and began by remarking that it had no personal description of the bearer. I reminded him that English passports never had; on which he proceeded to make one, with extraordinary minuteness. This ended, he closed the book, and begged to know why I came into Dalmatia just now? Hereupon I began to descant upon the interest of Roman remains, of mediæval republics, of beautiful scenery, of national costumes, and of the autumn being better in the opinion of most tourists than the spring for travel. When I ceased, he looked puzzled how to proceed. At length, after a pause, he said, "But have you not been making remarks relative to the defences of Cattaro when you were in the Bocche?" "I should rather think not," said I. "Come now, to be frank," said he (seeing there was no coming to the point otherwise), "I am positively informed that you have been asking such questions as these: 'How many men it would take to blockade Cattaro, and how long it would require for a steamer to come from Corfu?'" This was really too silly. I laughed outright. "The fact is," he added, "I have received a letter informing me that you are a political emissary of —" "Caro signore?" said I; "there never was so great a blunder. I never had to do with politics in my life. I do remember now once to have observed in mixed society lately that the defences of Cattaro seemed, to my inexperience, insecure, *not*, however, against English mariners from below, but Montenegrins from above. I assure you, I have no hostile design against Austria, in which country I have now resided several years in great peace and friendship with my neighbours; and whatever my political predilections may be—for, of course, after all, I am an Englishman—I should not broach them amongst strangers so far from home." This appeared quite to satisfy him; he begged my pardon for the interruption, and we parted on the most friendly terms.

Mr. Ellis's volume contains a sailor-like, unpretending narrative of travel and adventure amid novel scenes and far-off lands. In the summer of 1856, having then resided four years in China, he obtained six weeks' leave of absence for the purpose of visiting Manila, and sailed for that place in the *Jorge Juan*, a steamer in the Spanish service. Before leaving Hong-Kong, however, let it be noted that Mr. Ellis does not give a very attractive account of the state of European society there:

The English residents at Hong-Kong, like many other small communities, were divided by exclusive feelings, which rendered society far less agreeable

than it might have been had a better understanding existed among them. As each little coterie was headed by its own particular lady patroness, it was a difficult matter to find any half-dozen who would meet any other half-dozen, without evincing mutual marks of contempt or dislike. . . . The most absurd part of this purse-proud stuck-upism, was that, with the exception of a few Government employes, they were all more or less rowing in the same boat, i. e., striving to amass as many dollars as opportunity would admit of; and though some were called merchants, and others storekeepers, such was the undercurrent of retail speculation, that it was hard to define where one batch ended and the other began. . . . A little story current at the time to which I allude, will serve very well to illustrate this state of things. A storekeeper, whose wife was a milliner, requested of the race committee, or some one connected with it, permission to enter a horse in his own name, but was absolutely refused, because only "gentlemen" were admitted to this privilege. Knowing his ground pretty well, the applicant slyly inquired if Mr. — would be allowed to do so, at the same time naming one of the above-mentioned provident aristocrats. "Certainly," was the answer, "his position being that of a gentleman," &c. "Well," said the honest dealer in wearables and other necessities of life, who with his wife had thought his manor somewhat poached on in more ways than one, "I don't see the great difference, he sells *ams*, I sell *ats*." But, true or not the assertion, the credit of being a bit of a wag, was all he gained by this sally.

Mr. Ellis is evidently a very close observer, and has picked up a thousand little characteristic points illustrative of the character of the people among whom he passed, such as might have escaped the notice of many another traveller. He is, in fact, a keen observer, and thinks nothing that is new and curious too insignificant to be set down. This is a great quality in a traveller; for many are in the habit of omitting interesting little details, for no better reason than because they are well known to themselves. The following description of the Mestiza girls of Manila is more minute than pleasing in some of its details:

In the absence, however, of any Chinese adulteration, the offspring of pure Spanish and Indian blood are very good specimens of humanity; many of the girls are exceedingly pretty, their figures being particularly neat and well-formed. The hair of the women of all classes of Mestizas (inherited from their Indian connection) is invariably black, immensely thick, and when worn loose, which it frequently is for hours after bathing, flows down to below the knee. It is somewhat coarse, but being taken great care of, has a beautifully clean, glossy appearance, and they are very proud of it. I could hardly have conceived its density and profusion, had I not attempted one morning, on commencing a polka, to pass my hand through my partner's flowing tresses in order to make the authorised embrace; it was with difficulty I was able to achieve it, and the hand never saw daylight again until the dance was over. From about fifteen to nineteen or twenty the Mestiza girls are in their prime, but they soon begin to look *passé* after that age, especially if they are overtaken by matrimony; and what is odd, they almost invariably, whether married or single, become either very thin or very stout—the latter to my taste (and I think the choice is general) being by far the most preferable of the two conditions. Some people have been scandalous enough to assert that they all, *sub rosa*, both smoke cigarettes and chew betel-nut; but I believe I am justified in denying this sweeping charge. That most of the old ladies (and they are not the only old ladies in the world that encourage the tobacco trade in one way or another) do now and then take a whiff, I suspect there is little doubt; and perhaps occasionally the young ones in private, as much for a lark as anything else, may "try what it's like," but I don't think it goes beyond this; and as for betel, when used in small quantities and with the requisite cleanliness, so far from being prejudicial either to appearance or otherwise, it is beneficial in more ways than one, but especially as a corrective to any impurity of the breath; and the colour of the teeth soon betrays whether its use has become an objectionable habit. I believe, and in fact know, that many of the lower class of Mestizas, who are perhaps only a few removes from Indians, are addicted to both practices, frequently to a disgusting extent, as their bright red teeth and horrible habit of constantly spitting at all times and in all places fully demonstrate. So far from being ashamed of the latter, they seem to court attention to it by a very sonorous and long-drawn preparative. I have frequently watched (of course with intense interest) young ladies of this description lolloping out of a window, and carrying in a highly intellectual and exciting course of sportive amusement, in spitting at a mark, or occasionally taking a random shot at the sombrero of a passer-by, which latter exploit, when successful, was immediately followed by a "caramba" or worse.

That Mr. Ellis is better versed in the customs of Manila than in those of his own country, is to be feared from the following reflection which he indulges in *à propos* of the fondness for cock-fighting which prevails among the inhabitants:

Barbarous and cruel as cock-fighting undoubtedly is, and much as it may be desired that all things of the sort should be discontinued, yet we would, I think, do well, while condemning the practice in these poor half-civilised people, to remember, that with all our boasted superiority of refinement and attainments, spiritual as well as temporal, how very recently it has ceased to be a national pastime among ourselves, and up to a very late date was secretly indulged in, even in defiance of the law, by polished and educated gentlemen of our own country.

If the truth must be spoken, we fear that Mr. Ellis will find that this barbarous custom is not yet extinct in civilised England, and that noblemen of the highest rank, as well as "polished and educated gentlemen" still practise it under the rose. The adventures of a journey through the mountain country of Luzon, and sketches of the habits and customs of the people, make up a very agreeable volume.

The Rev. Mr. Mereweather's interesting "Diary of his Experiences in Australia and Tasmania" is exceedingly well timed in one respect; for it may be read side by side with Mr. Henry Kingsley's novel "Geoffrey Hamlyn," mentioned elsewhere in these columns. The mode of life in that great undeveloped country, the secrets of the bush, the glories of nature, the infamy of the convicts, and the cruelty of the bushrangers—all of which may seem to be exaggerated in the admirable work of fiction—are here set down in the plain language of truth in the diary of a working clergyman, of a man who seems to be quite a Frank Maberly in his way. See here whether Mr. Mereweather be not a believer in "muscular" Christianity: "I feel convinced," says he, "that it is absurd for any clergymen to undertake the pastoral charge of this district, unless he be possessed of an iron

constitution and great patience, and be cheered by religious enthusiasm. He must combine physical strength with moral determination, and, above all, he must look for approval to a higher Power than his fellow-men." What could Mr. Henry Kingsley say more?

Much of Mr. Mereweather's experience was at the convict settlement at Launceston in Tasmania, and in the following entry we find his first encounter with this peculiar class of his parishioners:

As I was riding through Launceston I saw a gang of convicts clad in a hideous yellow dress, dragging an enormous road-roller after them. Their very forbidding look was, I believe, mainly owing to their dress, particularly their cap, and the way they wear it. The convicts, after being subjected for a certain period, which varies according to their behaviour, to prison discipline, are released with a ticket-of-leave, and allowed to earn their bread at large within the island, until their term of transportation be expired. When that comes about, they consider themselves quits with society, and they ostentatiously assert it.

The worst class of convicts, it appears, are not the roughest; it is the oily, smooth-tongued, educated London ruffian who is most feared and most detested:

The style of convicts most universally disliked by the gentry, and thoroughly hated by the other prisoners, are those from Pentonville, called Penton-Villains. They are an exaggeration of all the bad qualities I have just enumerated. Most abominable hypocrites, one is never sure of them. The other day I heard of one who, if I recollect right, was landed at Melbourne with his ticket of leave. I think that some were foisted off on the unwilling colonists there. However that may be, this youth travelled up northward, crossed the Murray, and sought for employment of a publican in an out-of-the-way part of the country, away to the westward, towards the Adelaide side. As there is a great prejudice against Penton-Villains everywhere, the landlord at first refused to take him in; but as he begged very hard and wrote a beautiful hand, he gave him employment as barman and keeper of his accounts. For some time the youth served his master exceedingly well, and was accordingly treated with kindness and consideration. But one day, the master hearing half-stifled cries proceeding from an outhouse near, found the servant on the point of treating most infamously his daughter, a pretty child, thirteen or fourteen years old. The incensed father stripped him naked, tied him to one of the posts of the verandah, and flogged him till he fainted. He then threw a bucket of water over him, to bring him to his senses, and turned him out into the bush, naked as he was. By the greatest good luck in the world, he fell in with a tribe of blacks, who fed him and gave him some skins to cover him. With them he stayed some time, and then went into service with a squatter, who ultimately placed every confidence in him, and made him storekeeper. Him he defrauded to a great amount, and escaped to Sydney with three valuable horses which he had stolen. He sold these horses, and went into the far bush, where, report says, he is still following the calling of horse-stealing and horse-dealing.

In carrying out their schemes of revenge and plunder, these bush-rangers are not very particular:

—Hear of some bushrangers on the Sydney side who robbed a gentleman, stripped him naked, and tied him across a nest of huge black ants, which ate all the flesh off his bones. He was their old master, who, by his severity, had caused them to take to the bush.

Mr. Mereweather gives the following graphic description of life among the successful diggers when they return to Melbourne laden with spoil. It begins with a digger's wedding:

The toilette of the ladies is something preposterously extravagant. Their blue satin bonnets and white ostrich feathers oppress their heads; their crimson satin dresses blaze upon squat bodies, which have been submitted for the first, and probably the last time, to the screwing-in process of powerful stays. Next to the dresses come the heavy boots laced up in front. The coachman wears blue and white ribbons; so do the horses; so even does the whip, nay, even the spokes of the wheels. During the journey, which takes half an hour to an hour, English porter, beer, and champagne, are drunk by the driven and the drivers. On their reaching the inn an expensive banquet is served, and the most expensive liquors which the colony affords are circulated in profusion. Evening comes on, and everybody accumulates drunkenness on himself. Night arrives, and the whole party gallop back to Melbourne in the most hopeless state of intoxication, having squandered a sum which I dare not here name for fear of encountering incredulity. A week is spent by the married pair in all these delicate outpourings of first love; and then satiety having intervened, and the gold-bag having diminished, the new bride awakes one morning without her partner at her side, and discovers that he has bolted to the diggings. She suffers great misery, and ultimately discovers that her partner, having got more gold, has married again in some other place, and that, in fact, he has had two or three consorts before herself. So she, too, partly out of spite, partly from destitution, resolves to marry again. And thus the lower classes go on setting the marriage laws at defiance, to the utter despair of the clergymen, who see the inextricable social confusion prevailing around them, without the power to remedy it. It may be supposed that the publicans reap a rich harvest from so much social disorganisation. So fast are immigrants arriving, that this class of people have their houses crowded to suffocation, and sell their poisoned, adulterated liquors at fabulous prices. But even respectable landlords cannot prevent their houses from being the scenes of low debauchery. Not long ago a party of diggers were sitting drinking in the tap of a country inn, whilst a party of squatters were dining in an adjoining room. A strange idea seized the diggers. "Bring here," they shouted to the barman, "three dozen of champagne, and a large tub!" It was brought. "Now knock the tops of the bottles off, and pour away into the tub!" It was done. "Now get three dozen of sherry and three dozen of porter, and mix it all up with the champagne!" That was done too. The party then divested themselves of their boots and socks, sat round the tub, and washed their feet in the mixture, amid shouts of laughter and drunken cries. In a quarter of an hour they again called the barman, and bid him take the tub, with their compliments, to the swells in the next room, that they (the swells) may drink to their health in it; adding, "the swells have had it their own way long enough; it is now the poor man's turn."

Everybody has heard of the "bucking" horses of Australia. Mr. Henry Kingsley makes mention of them in his novel. Our only reason for referring to them is to show, *teste* Mr. Mereweather, that a part at least of Mr. Rarey's secret has been no secret at the antipodes:

As I was mounting a horse, lately bought, he suddenly put his head between his legs, so as almost to meet his tail, and bucked his back up, so that I was shot off like an arrow from a bow. Luckily I broke no bones. I believe that an inveterate buckjumper can be cured by slinging up one of the four legs, and

lunging him about severely in heavy ground on the three legs. The action they must needs make use of on such an occasion somewhat resembles the action of bucking; and after some severe trials of that sort, they take a dislike to the whole style of thing. An Irishman on the Murrumbidgee is very clever at this schooling. It is called here "turning a horse inside out." No treatment can be too severe for a horse addicted to this abominable and incomprehensible vice. And nearly all buckjumpers are good horses in other respects, which makes the whole thing the more provoking.

It should be mentioned that Mr. Mereweather's Diary is the continuation of a little volume published by him in 1852 under the title of "Life on board an Emigrant-ship, being a Diary of a Voyage to Australia." This continuation extends over the time which elapsed between the close of the former portion in 1850 and Mr. Mereweather's arrival at Southampton in 1854.

ARAGO'S ASTRONOMY.

Popular Astronomy. By FRANÇOIS ARAGO. Translated by Admiral SMYTH and ROBERT GRANT. Vol. II. London: Longman and Co.

THE FAVOURABLE OPINION which we expressed some three years since, on the appearance of the first volume, we would extend to all those portions of the present publication which deal with the descriptive and historical portions of astronomy; and to these would limit our unqualified praise. It is not to be doubted that Arago brought to the task a mind of almost unbounded grasp and lucidity, with marvellous stores of knowledge, great depth of thought, and an unequalled facility for clothing dry scientific truths in a pleasing and attractive garb, and by simple and homely language rendering clear to the minds of the uninitiated many of those mysteries and great truths of creation which through successive ages the labours of philosophers have laid bare; yet we cannot but think that he has failed in that portion of his work in which he undertakes to popularise the nature of those principles and theories which form the practical foundation of the science, and consequently the chapters which deal with that which is termed "Physical Astronomy," are meagre and unsatisfactory. The fault, though, is not in the manner with which Arago has executed the task he undertook, but in the idea that such matters can be entirely denuded of the mathematical forms in which they have been created, and must ever be dealt with, and that they can be exhibited in all their grandeur and integrity in such guise as shall render them fully within the comprehension of those who do not bring to their study a mind trained and accustomed to mathematical investigations. The successful execution of such a task we cannot but consider impossible.

Further, we would caution every reader of this work never to forget that Arago allowed his natural predilection for France and his fellow-countrymen to influence his judgment to such an extent as to render him unworthy of credit on any disputed point in which one of the claimants is a Frenchman. In the volume before us we have an especial instance of this kind of injustice in his dealing with the question of the discovery of Neptune; the claims of Adams (which every honest and impartial judge must acknowledge to be at least equal to those of Leverrier), are most unfairly stated and improperly set aside; but happily the editors have by their valuable notes corrected this blemish wherever it occurs, and have further cleared up the few obscurities which exist in the work. Arago has by no means confined himself to the subject of astronomy proper, but has dealt with some kindred subjects. A long chapter is devoted to the consideration of "Seasons and Climates," in another we have a history of the changes to which "The Calendar" has been subject, and a clear statement of the principles on which its arrangement is now based; and under the heading of "Miscellaneous Features of Uranography" he has given us an interesting discussion of the celestial appearances which would be exhibited to an observer placed successively on the Sun, Mercury, Jupiter, Saturn, and the Moon; with valuable chapters on astrology and astronomical observations.

The popular idea that a change of the Moon is accompanied by a change of the weather is fully and fairly discussed. We cannot now enter into this question, but it is shown beyond a doubt, that atmospheric tides do not exist (at any rate of a character analogous to the tides of the ocean), and that the results of the observations which have been made for the purpose of testing the truth of the theory, prove clearly (if they be honestly interpreted) that it is without foundation.

To any one desirous of tracing the gradual growth and development of astronomical science, anxious to obtain a sound and clear knowledge of its present condition, to gain an accurate idea of the facts which have been established and their relations to each other, and willing (if he be un-mathematical) to accept as truths, results of which he cannot fully comprehend the causes, these volumes—of which the translation, type, and illustrations are admirable—will be of especial service.

THE MAGAZINES.

THAT POLITICAL SUBJECTS should abound in the magazines of the present month is very natural; and, judging by those which have already reached us, few are free from the taint. On the top of the heap lies *Blackwood*, which opens with a capital article, quite in the old style, on "Popular Literature: Tracts"—a genial and humorous review of those light leaves of the Tree of Knowledge, reminding us greatly of Professor Aytoun in his best *Blackwood* days. Nor is this the only article of general interest, as witness the interesting essay on some of the lower forms of life, entitled "Only a Pond!"—an article very possibly from the pen of G. H. Lewes, Esq. The last three articles are political. With the views broached in the article on "The Competitive System and the Public Service," we mainly agree; excepting when the writer strives to prove that there is no difference between a Government office and a private manufactory, and that men in office have as good a right to nominate their own protégés for employment as a manufacturer has to favour the claims of his own friends and kindred. This is, indeed, going further in defence of nepotism than ever (so far, at least, as we are aware of) was attempted before. "Tidings from Turin" is a review of late events in Piedmont by an Englishman residing in the capital. This writer, at

least, preserves the quality of caution, for he predicts nothing confidently, and points out circumstances equally favourable to either war or peace. The only matters upon which he seems decided are distrust of the Emperor of the French, and belief in the culpability of Lord Palmerston's foreign policy, whom he charges with the whole responsibility of the alliance with Sardinia during the Crimean war. As for the great question of peace or war, he seems to be as uncertain as the soothsayer who informed King Cole that

A pimple on the face boded something would take place,
But not what that something might be.

"The Appeal to the Country" is a defence of the present ministers, and a review of the present crisis, written (we should have presumed by Sir A. Alison), were it not that he is himself referred to as "the historian of Europe."

The *Eclectic* gives us, somewhat late in the day, a review of Mr. Gladstone's "Studies on Homer." Sir William Hamilton's lectures furnish the subject for another review. "The Frost King," "Town and Forest," "Tombs and their Lessons," and an article on "British Columbia," are all excellent and readable. The essay on "Plagiarisms and Literary Coincidences" betrays ingenuity and research, convicting some very great authors of plagiarism, conscious or unconscious. The article headed "Ministerial Stipends" gives some curious facts as to the amount of pay received by the ministry, and calls attention to the remarkable fact that "some Dissenting ministers have very enviable salaries compared with the estimated incomes of the parochial clergy." The political element of the number is to be found in the concluding article, "Italy for the Italians," a clear-headed review of the impending difficulty, pronouncing war to be inevitable, giving a due significance to the Orsini *attentat*, and siding with Sardinia, though distrusting the intentions of France.

The *Universal Review* gives us one of the best articles yet written on the vexed question of Woman's Rights. It is called "Woman—neither Nice nor Wise;" and the writer has successfully endeavoured to point out the grievous mistake made by those who would take woman out of her true position in order to put her into a false one; whilst at the same time he (for one of the stronger sex must be the author) points out the proper channels for utilising the spare female energy which seems to abound so in these times. Another excellent article is on the "Resources of India, and its Colonisation," in which the various openings for developing the internal wealth of the great Indian peninsula are fully set out and discussed. There are some pleasant general articles, such as "The Philosophy of Fabulous Ages," a brief collection of notes upon old customs; the moral drawn being, that however much Mind may have improved since remote times, Morals have not improved in proportion. Michelet's volume, "L'Amour," gives opportunity for a very readable article on the tender passion. The essay on "French Dramatists and English Adapters," presents some sensible views upon the present condition of the English stage, and the lack of originality in the modern English drama. The writer is perfectly correct in supposing that the causes are numerous—the national taste and natural habits are changed; the pieces provided are really bad; opera is more popular than comedy; the influence of "the star system" is pernicious. To these might have been added the absence of *droits d'auteur* (as in France), the fact that almost all the managers are actors, and the utter absence of anything like rising talent among the modern English actors and (worse still) actresses. "How shall we Vote," is intended to put the question of, "Shall we have a Whig or a Tory Government?" in a clear and striking light. It is a spirited defence of the present Ministry, and the conclusions are decidedly inimical to Lord John Russell, Lord Palmerston, and Mr. Bright. Sometimes, we fear, zeal has carried the writer too far, as, for instance, when he charges Mr. Bright with an "old insanity, that property and intelligence are usurpers in any scheme of government, and that absolute poverty and ignorance ought to have sole dominion over us." This is not a fair representation of any doctrine ever urged by Mr. Bright. The conclusion arrived at by the writer of this article, is that the Conservatives are sure to secure "a working majority," and the argument leading up to this has been deemed so important that the article is already printed for distribution in a separate form.

The *Constitutional Press* is, of course, rabidly political this month. Unmindful of that terrible blunder in its calculations which it perpetrated on the 1st of April, as to the certainty of a ministerial majority, it goes on prophesying as to the future of those "miserable artisans," the "Whigs and Radicals," and "those Tory country gentlemen, the safeguard of the realm." This time Lord John Russell is asked to supper in order to be well abused by the *convives*, and the liquor is improved from stout to claret, chablis, and curaçoa. Turning round upon some of their assailants, these young gentlemen inform the lieges that the *Leader* is "the sourest paper in London," and that the *Spectator* is "frightfully dull." Not so dull as the article on "The High Church Party" by a long way, or even than the *réchauffé* of Derby-DIsraeli eloquence, entitled "Lord Derby's Appeal to the Country." The article on "The Hustings" is better written, because more temperate; albeit a little stale in its news. Considering that the compromise between Messrs. Hope and Selwyn has been consummated at Cambridge a fortnight ago, it is strange to be told that these gentlemen are still "competitors."

The current number of the *London University Magazine* is chiefly valuable for containing the report of the committee appointed in Nov. 1858, "to consider and report upon the principles on which Degrees in Arts ought in future to be conferred in the London University, and on the tendency and adequacy, with reference thereto, of the new regulations on the subject recently adopted by the Senate." In some comments upon this report does not a writer in this magazine betray a little of the leaven of jealousy when he states that "a degree at either Oxford or Cambridge is valued rather as a proof that three years have been spent at college than that any particular amount of knowledge has been obtained;" and that "the pass examinations, especially at Cambridge, are of the simplest kind, and can scarcely be supposed to be intended to reward either the industry or talent of those who pass them."

The articles in *Titan* for this month are all of general interest. "Across the Vorarlberg" is a pleasant sketch of German travel. "My First Situation" is written too much in the old querulous goodness tone to be very novel; it is, however, well written. The story called "Getting On" is continued.

Bentley's Miscellany opens with an anticipatory glance at the glories of this year's exhibition of the Royal Academy, written, we presumed at first, after a peregrination of the studios, until the description of one of Millais's pictures as "A Man digging his own grave" betrayed the secret that the writer had got no further into the artists' confidence than the loose paragraphs which have been flying about the press some weeks past. The description of Mr. Solomon Hart's picture of the meeting of the barons at St. Alban's Abbey, as it appears on the walls of the Royal Academy, would be remarkably fine if it could only be found there. It is an awkward fact, however, that Mr. Hart abandoned his original intention of exhibiting it. The rest of the number is light and pleasant.

The *National Magazine* has, among other attractions, a delightful little tale by Miss Planché, the authoress of "A Trap to Catch a Sunbeam," and the daughter of J. R. Planché, Esq., dramatist, and Rouge-Croix Pursuivant-at-Arms. There is also a poem by Isa Craig (of Crystal Palace celebrity), entitled "Byegone Summers." If truth must be told, there is no great amount of poetic inspiration here. Both ideas and language are strained and unnatural. As the reader may be curious we will give two verses for specimens:

All the sky was blushing over
With a rose-tint soft and clear,
As we homeward passed together,
Pensive with the parting near,
Watching on the banks of heaven
Primrose stars appear.

On the morrow he was going
Where the millionet city lies,
Full equipped in mental armour,
All the hero in my eyes;
And I felt a nation's leader
Should in him arise.

We have italicised the phrases which seem especially amenable to the charge of being strained. Mr. Robert Brough's capital tale, "Which is Which," is continued with increasing interest. The tenth number of Mr. Sutherland Edwards's "Sketches and Studies in Russia" is also of great interest.

The *Art Journal* for the month gives engravings of two of the Royal pictures. That of Phillips's "Spanish Sisters," engraved by D. Devachez, is rather coarse in texture; but T. A. Prior's rendering of the "Morning on the Nile," by J. Jacobs, leaves nothing to be desired. The sculpture piece for this number is Noble's statue of Dr. Barrow, recently placed in the chapel of Trinity, Cambridge. It is firmly and expressively engraved by W. Roffe. The literary contents of the number include an excellent article on Fra Bartolomeo and other Pre-Raffaellites; an essay by G. W. Thornbury, on "Lawrence in London Drawing-Rooms;" the first of a series of articles on "Rome, and her Works of Art," illustrated by some fine woodcuts selected from the large and costly work of M. Armengaud, of Paris. The second number of "Personal Recollections of Great Artists," by E. V. Rippingille, is given, Fuseli being the topic of discourse; and the fifth instalment of the "Excursions in South Wales" (with 17 beautiful woodcuts), by Mr. and Mrs. S. C. Hall. The exhibitions of the season are, of course, largely treated.

Routledge's Illustrated Natural History. By the Rev. J. G. Wood, M.A. Part II. (Routledge.)—In the second part of this admirable manual of "Natural History" we continue to improve our acquaintance with the tribe Simia. The Mangabeys and Macaques, the Wanderoos, Gelada, Chacma, Baboon, Papion, Drill and Mandrill, the Chameck, Coaita, Marimonda, Miriki, Araguato, Capucin, Horned Sapajou, Sai, Tee-tee, Cuxio, and Black Yärke, are among the curious specimens of this interesting tribe here described and figured.

A Digest of the Vital Statistics of the European and Native Armies in India; interspersed with Suggestions for the Eradication and Mitigation of the Preventable and Avoidable Causes of Sickness and Mortality amongst Imported and Indigenous Troops. By JOSEPH EWART, M.D. (Smith, Elder, and Co.) pp. 182.—One main object of this most valuable volume is to point out the causes which render the Indian climate so fatal to European troops; and when we consider that it is a problem with her Majesty's Government how to dispense with the services of native troops and garrison India with Europeans, the importance of such information becomes at once apparent. The subject is thoroughly gone into, and the facts and statistics fully and accurately collected and compiled. It is satisfactory to know that a leading conclusion which the author arrives at is, that it is possible to lessen the mortality among European troops very considerably by improving the sanitary arrangements. Needless would it be for us to follow Dr. Ewart through all the facts and arguments which lead up to this conclusion. It is sufficient to point out that it

is so, and to leave it to those who are interested in the thesis to investigate and follow out at their leisure.

On the Hygienic Management of Infants and Children. By J. HERBERT BARKER, M.D. (John Churchill.) pp. 120.—Important to mothers and to all who have the care of infant lives is this volume. Dr. Barker has already published his views on this subject in the *British Mother's Magazine* and the *Sanitary Review*, and this book is a compilation and condensation of his papers and notes so published. The heads to which Dr. Barker principally directs attention are diet, clothing, temperature, air, sleep, washing, light, exercise and amusement, nursing, vaccination, dentation, and education.

The Welsh Valley. A Tale. By LILIA AMES. (James Nisbet and Co.) pp. 123.—A pretty little tale with a religious moral. A hardened heart softened by the influences of sorrow and Christianity. It is dedicated "to the Welsh People."

Edward Charlton, or behind the Counter. By FREDERICK ROSS. (Henry Lea.)—A new and revised edition of an old story, published in a cheap form, and dedicated (by permission) to the Leaders of the Metropolitan Early Closing Association, whose principles are supported by this story.

Park Riding, with some Remarks on the Art of Horsemanship. By J. RIMMELL DUNBAR. (Saunders, Otley, and Co.) pp. 94.—At the threshold of his book Mr. Dunbar prefaces that he is "not a writer, but a rider," and clinches the assertion by stating that he "takes a limited number of pupils. Pupils to find their own horses." His little volume is a practical manual of riding, as that graceful and invigorating art is practised by ladies and gentlemen. The directions are plain and easy to understand, conveyed in direct, if not in polished language, though there is no remarkable deficiency in that respect. The illustrations are not very artistic, but they serve their purpose; and no rider can fail to be the wiser for a perusal of the "golden rules," with which Mr. Dunbar concludes his excellent volume.

The Horse and his Master; with Hints on Breeding, Breaking, Stable-Management, Training, Elementary Horsemanship, Riding to Hounds, &c. By VERE D. HUNT, Esq. (Longmans.) pp. 151.—Another volume "of the horse—horsey," and dedicated to Bernal Osborne, Esq., "as a trifling tribute to his known love of the animal." It is a sensibly written treatise upon the nature of the horse, and the best means of breeding and managing it. Under the head of "breaking" the name of Mr. Rarey does not often appear, nor does Mr. Hunt seem to lay much stress upon his system, preferring apparently that of a certain Mr. Clarendon. He refers, however, to Rarey's system of gaining the animal's confidence by making it smell and touch everything as a measure to be recommended, though not new. Altogether a practical and very useful little manual.

We have also received: *The Works of the Rev. Sydney Smith.* Part V. (Longmans.)—*Routledge's Shakespeare.* Edited by H. Staunton. Part XXXVIII. (Routledge.)—Containing the remainder of "Winter's Tale," with illustrative comments, and part of "Troilus and Cressida." The woodcuts, by John Gilbert, are very spirited and characteristic; improving greatly in quality, as if his studies made the artist more and more Shaksperian.—*Hufeland's Art of Prolonging Life.* Edited by Erasmus Wilson, F.R.S. (John Churchill.) pp. 271.—The second edition of a very admirable and useful treatise.—*How shall we Vote?* (W. H. Allen.) pp. 32.—An article from the present number of the *Universal Election* published in a separate form.—*Who was Sold at the Bubbleton Election?* (Kent and Co.) pp. 54.—A trifle intended for the present political juncture, but neither very novel in idea, nor very humorous in execution.—*Bible Training.* By David Stow. (Edinburgh: Constable, London: Hamilton, Adams, and Co.) pp. 220.—The ninth edition of this very useful manual for Sabbath-school teachers and parents.—*A Guide to Typography.* By Henry Beadnell. Part VII. (F. Bowering.)—This little serial becomes more practical as it advances. The present number is filled with some useful tables of abbreviations carefully compiled, and a correct glossary of foreign words and phrases in common use among us.—*Tales from Blackwood.* No. XIV. (Wm. Blackwood and Sons.)—This number contains Professor Aytoun's sketch of the revolution of 1848, entitled "How we got Possession of the Tuilleries," in which the adventures of the immortal Babsby shed such a comic light over that which otherwise was very tragic.—*Manual of Etymology.* (Edinburgh: Sutherland and Knox. London: Simpkin, Marshall, and Co.) pp. 32.—This little manual is abridged from Armstrong's "Introduction to Etymology." The roots are divided into sections, according to the radical languages—Anglo-Saxon, Latin, Greek, and French. It is compact and handy, and well adapted (as the title-page states) for the use of junior classes.—*Kingston's Magazine for Boys.* (Bosworth and Harrison.)—Full of tales of adventure and pleasant little instructive articles. The very magazine for boys.

FOREIGN LITERATURE.

SIMON ON LIBERTY.

La Liberté. Par JULES SIMON. Paris: Hachette.

RATHER FROM THEIR RELATION to the present state of France than from their absolute merit, are the works of M. Jules Simon valuable. The woes of France are moral woes. The reformation needed in France is a moral reformation, and therefore better than the fame which M. Simon has acquired as a philosopher and a historian of philosophy, is that which he is now gaining as a moral teacher. His books on "Duty," on "Natural Religion," and on "Liberty of Conscience," were the discourses of a moral teacher; and as the production of a moral teacher we welcome this earnest utterance on freedom. To enable the French to understand and appreciate the profound and manifold import of freedom would in

effect be to achieve their social regeneration no less than their political redemption. Their education in freedom the French, after so many sufferings and sacrifices, after so much bloodshed and heroism, have still to make. A grand and terrible question for us as well as for them is, whether they are fit to make it; grand and terrible for us, since without a healthy and opulent freedom France cannot quietly retire into its own circle of duties—cannot cease to torment the world by a feverish propagandism; grand and terrible for them, since almost worse for a land than stagnation is a fierce and fruitless unrest. It is only from the amplest acquaintance with the development of France from the beginning that we can answer the question without being either flippant or false. To answer it in the off-hand, journalistic fashion is to insult a nation which, whether we love it or hate it, is the prime agitator in European

affairs, and whose thought is ferment, though never food, to European thought.

The point to be decided is how far Louis IX., Louis XI., Richelieu, and the other so-called founders of French unity were incarnating, typifying, responding to French instincts and aptitudes; how far they were thwarting them? If institutions are never aught but the expressions of race, then we must despair of French freedom; if, on the contrary, the most imperious desires of a people's heart can be defeated age after age, then may we believe that through no fault of their own were the sons of France so long in bondage. We incline to the faith that no concurrence of fatal circumstances can vanquish a stupendous original potency, either in an individual or a nation, or drive it from its native path. French destiny must, therefore, be explained by French characteristics. The strongest of these is the gregarious tendency. Destitute of self-reliance, every Frenchman hastens to lose himself in the mass; but leaven the mass with one idea, with one emotion, it is irresistible—it is sublime. With the self-reliance of the individual, however, liberty commences. It is the free individual that creates and constitutes the free state. In a free state the social is almost inevitably subordinated to the political; for the self-reliant man is content with isolation, and seeks only so much commune with others as is indispensable.

English pith—proud of, and sufficient unto itself—is the root of English liberty; it builds that sacred and inviolate home which is the Englishman's boast, and which, besides the happiness which it treasures, and the virtue which it guards, give to English government whatsoever it has of peculiarity and worth. Nearly as hostile to freedom as the gregarious tendency is the mathematical tendency of the French. Unsurpassed as mathematicians, the French apply mathematical principles to everything. Freedom implies countless anomalies and irregularities; and the freer a land, the more do anomalies and irregularities abound. Freedom, in truth, is a species of beautiful chaos, a kind of order in disorder, not for an instant to be tolerated by the mathematical temper. To the mathematical tendency must be added the rhetorical tendency of Frenchmen. They are fond of sounding words and glittering phrases. Freedom with them, like so many other divine realities, is simply an excellent subject for pointed sentences and gorgeous harangues. The French are notable, moreover, for the proselytising tendency, with which tolerance is incompatible; all proselytisers persecute whenever they have the opportunity. Ignobler than any of the preceding tendencies, and quite as pernicious, is the mimetic tendency; and to what a deplorable extent, and in what ridiculous shapes, is the Frenchman a mimetic being! In politics he is equally willing to imitate an ancient republic or a modern autocracy, according as he is in the mood.

Now, to counteract the force of these five predominant tendencies, how are you to proceed? They are deep and ineradicable, bone of French bone and flesh of French flesh. In the last century the English mind, and in a still higher degree the German mind, adopted Gallic fashions, contemptible in themselves and in total disharmony with the valiant Teutonic breast. But being simply fashions, they could easily be laid aside: after a degrading thralldom to French influence, the valiant Teutonic breast at last reasserted itself, and only from the miracles of a gigantic reaction could it have been known that the contagion of French frivolity had desolated Germany and England. Never before that reaction had German literature been so fertile, vigorous, triumphant; never except in the sunny and stalwart Elizabethan time had English literature had a step so queenly, a robe so rich, or a voice so commanding. There was here in each case a land returning to its noble and natural life. Alas! to what noble and natural life can France return? France can only remember that an upheaval of wildest enthusiasm hurled the French legions over Europe, and that the curses of Europe drove them back. But how little can the aspirations and capabilities of a nation be judged by its episodes of enthusiasm! What of healthy and heroic the nation has in its worst days, not what of enthusiastic in its best, is the test of its faculties—the index of its fate. An angelic marvel called the Maid of Orleans, and a few demigods—the children of a mighty revolution—add to the romance of French history and to the glory of the French name; but, dumb and shadowy, they melt away when we wish to consult them on the future career of France. It is in truth the Titanic deeds which in seasons of Titanic explosion and excitement France has done, that compel us to doubt the possibility of French emancipation. Freedom must so slowly grow, must be the offspring, not of crisis and convulsion, but of patience and persistency.

Of this no one can be so thoroughly convinced as M. Simon. His work is an intelligent and energetic pleading for liberty; if not exactly in our English sense, in a sense closely approaching thereto. Hereby the interest of the volumes is much diminished for English readers. England has for centuries accepted as commonplaces, has consecrated as customs, has embodied in institutions, principles which M. Simon elaborately demonstrates. But M. Simon's book would have been less meritorious and patriotic if it had been more brilliant. What are commonplaces to us, the French have either forgotten or have never learned. The painful minuteness of the author's statements and reasonings is therefore eminently justifiable. He avoids the paradox, the epigram, the declamation, which are such favourites with his countrymen. There are many eloquent and touching passages, but M. Simon has evidently aimed at the plain and the practical, even at the risk of being wearisome. A book not written for artistic effect, it would be unfair to

try by artistic rules. We thank, then, M. Simon for having had the courage to be tedious. It was his duty to be tedious in order to crush home where most wanted some cardinal convictions. Treating of liberty in all its aspects, he views, and wisely, political liberty as nothing more than the crown and consummation of a liberty resulting in our private relations from moral restraints voluntarily borne. The failure to gain or to keep political liberty has mainly been from not looking farther than political liberty. We in England are falling into this error. In our pedantic anxiety to improve a political mechanism we are robbing political liberty of its spontaneity; severing it from that which is its sun, the hallowing heat of the cottage fireside. The liberty which all enjoy is made up of the liberty which all are willing to surrender.

Liberty is far from being so simple a thing as the lyrical poet sings of, or as the political reformer strives to build up and to bulwark. It is complicated with every conservative agency, and especially with that which is the most conservative of agencies—a self-denying and self-sacrificing spirit. Ask the next man you meet what is meant by being free, and he will tell you that it is doing as you like. In his eyes it is a form of egoism; it is setting your neighbour at defiance; it is snapping your thumbs at him; it is taking what you would greedily devour into a corner and growling if any one approaches;—and such is the vulgar notion. Indeed, the current conceit is that you have to meet the arrogance of privilege by a mutinous insolence. To be ill-bred, to defy, to insult, to resist, to overthrow, is liberty. It is thus, O holy Freedom, that fools and cravens forget the millions of unrecorded martyrdoms which are the price of thy blessings! The stoical sage who knows how to abstain and to sustain, and the sage, instructed by the philosophy of Horace, who tastes temperately of all earth's pleasures without being the slave of any delight however dear, are both free; but they are free only for themselves. It is into the region of the widest, tenderest, most bounteous sympathy, that true freedom carries us. The ancient Roman could have said that the most virtuous commonwealths are the freest; but we can say that still freer are the commonwealths where the renouncements of divine love cluster profusely round the achievements of a strenuous virtue. A Roman valour, a catholic charity, and affections kindled and purified by the hearth, must clothe those who would be worshippers in that temple of freedom into which so many unclean feet, and hearts still more unclean, enter.

Bewildered and ensnared by the cant of constitutionalism, the English think that certain cumbrous checks and counterchecks, certain legal guarantees, save freedom from assault and ruin. When, therefore, a change is proposed in or out of Parliament, the debate is never whether the change is right, but whether it is constitutional. The things done by us in the name of constitutionalism are seldom flagrantly unjust, but they are often exceedingly absurd. If the change is right in itself, the next point for discussion should be, not how far it is constitutional, but how far it is realisable. And this all the more that every change in the direction of Nature is a conservative change; Nature invariably conserving in proportion as she expends. What yet remains of feudalism confuses our ideas respecting authority and liberty. Picturesque in colour and in costume, feudalism rises before us, and for being picturesque we pardon it much. But whatever may have been the pictorial splendours of feudalism, and prodigally as feudalism may have enriched the soil on which so much that was god-like was afterwards to grow, it was a ridiculously tragically unnatural mode of social existence, and we leave to silly sentimentalists regret for its departure. One of its worst gifts to us is the idolatry of privilege; a gift scarcely less disastrous is the idolatry of mere brutal strength, or in a more refined form, the idolatry of success. To set up against these two idolatries as the shallow politicians of the revolutionary school set up the naked dogma of liberty, is to lose much for liberty and to lose all for right. To gain much for liberty and to gain all for right M. Simon takes his ground between unjust privilege and aimless revolutionism: the two monsters which are at present fighting for the mastery of the world. While showing that privileges should never be identified with rights he assails those who war with rights, the grandest and most imperative, as if they were shameless and cruel privileges. Though we detest the sterile mania for innovation, yet, along with M. Simon, we must denounce the selfish upholders of antiquated and oppressive privileges as in these days the real revolutionists. A privilege offends the natural sense of justice, even when that sense is blunted by ignorance and barbarism. Before the colossal catastrophe seventy years ago, at which earth still trembles, France was more than any other land had ever been or could ever be, the land of privilege; and etiquette tied what privilege could not chain.

M. Simon's pages are crowded with historical illustrations which form to us the most interesting and instructive portion of his volumes. Let those study the historical illustrations who have hitherto been contented with the superficial view which is usually taken in England of an event epochal even in its sanguinary madness. There was not a revolt against tyranny, for Louis XVI. was no tyrant; there was not a conflict with corruption, though France was hideously corrupt; but there was resolute battle with privileges so numerous, so preposterous, so execrable, that we wonder much how the poor, patient Frenchman could bear the burden, the anguish, and the ignominy so long. A drudge,

scarred and scorned, he had staggered on with blinding tears and bleeding feet, till his resignation had grown into guilt; shrieking he fell, shrieking he rose; but in a brief hour the moan of despair had changed into the yell of fury. His curses were all fulminated at privileges, in themselves crimes against nature, even if they had not bruised and enslaved him, stung him with insult when they did not sting him with famine. He had been crucified by the most odious inequality; and equality now became his yearning, his watchword, his armour, his food. Legislators who had been nourished by the dreams of Rousseau, and of still bolder thinkers, had the ideal of equality as the Frenchman had now the passion thereof. It was in the direction of equality and in implacable hostility to privilege that all their laws were given. Turgot's noble but futile efforts proved that reform was hopeless, and something far more formidable than reform arrived. Equality once enthroned has continued to reign; baffling alike Napoleon's strong will, and the insidious strivings and impudent assaults of the reactionaries during the Restoration. Nevertheless, in contempt of equality, privileges abound in France; and this arises partly from that love and habit of interfering and regulating by which French government has, century after century, been characterised; partly from that commercial cupidity which is as overbearing and infinitely more insatiable than the aristocratical haughtiness whose place it aspires to take.

Strangely enough, then, the contest in France is still about privilege—about that which is not right, but the phantom of right. More strangely, it is clear that the French have always been a communistic people. Every privilege in France was a communistic privilege. French communism merely aims at reviving, in a more obnoxious and despotic shape, French guilds and corporations. And here we see the invincible predominance of the French gregarious tendency; it may, therefore, be discerned that in talking of liberty and equality in reference to the French nation, we advance but little. If beyond liberty and equality both, there is right; if beyond right, there is duty; if beyond duty, there is the wealth of celestial affection whose victories and adorable transfigurements are in secret; we behold the light which can alone lead the French to equality and liberty too.

But who is to cleanse the French from their leprosy of licentiousness? What prophetic voice is to summon them to repentance? Who is to plant in their heart the longing for religious perfection? It is well for good and gifted men like M. Simon to set forth the eternal principles of morality. But where is the John the Baptist who, himself incarnating those principles, can render them irresistible? Where is the Peter the Hermit to head a crusade against the sins of his countrymen? That M. Simon should vindicate property, marriage, and other institutions revered in every age—which institutions the false emancipationists of our day mock and would murder—we applaud. But in a country divided between Voltaireanism and Ultramontanism the vindication is nothing more than a praiseworthy literary fact. An apostolic contact of soul with soul is demanded. We advise every earnest Englishman to read M. Simon's book—to read it for its rich information—to read it for its suggestiveness. But we would advise every earnest Englishman and every earnest Frenchman to seek diviner oracles than what is divined in literature can offer if they would help to make France and England divinely free.

ARTICUS.

FRANCE.

(FROM OUR PARIS CORRESPONDENT.)

Paris, May 3.

THE PUBLISHING TRADE has been very busy here of late; and had it not been for the breaking out of the war, the season would have been unusually prolific in a bibliographical sense. As it is, a large number of works has been published, and a good list of coming novelties is prepared.

Messrs. Hachette and Co.'s name is as usual prominent amongst the announcements, and at present this firm seems to be more than usually active. Amongst the works announced as immediately forthcoming are the concluding volumes of "Port Royal," by M. Sainte-Beuve. It is fifteen years since the second volume was issued, and the first is out of print; the third and fourth are now in the press, and these will complete the work.—"A Voyage in Persia," by M. Gobineau, the well-known Oriental scholar, and Secretary to the French Embassy at Teheran.—The complete works, in four volumes, of M. H. Rigault, author, amongst other works, of the "Histoire de la Querelle des Anciens et des Modernes," which earned for its author the crown of the French Academy.—Two works by M. Charles Didier, author of the "Séjour chez le Grand Chérif de la Mekke," "Cinquante jours au Desert," &c. One of the forthcoming works is to bear the title of "Les Amours d'Italie," but the contents are of a very different kind to those which would be suggested by such a title; the work is in fact an exposition of the political and social condition of the Italians, and the information is expected to be highly interesting as well as important.

The same firm has this day published another of those dictionaries which are so valuable to the student and general reader. This last is entitled "Dictionnaire universel de la vie pratique à la ville et à la campagne," and treats of religion, education, and conduct; law and legislation, public administration, the funds and assurance; medicine; agriculture and horticulture; industry and commerce; domestic economy; athletic and other amusements. The work forms one large volume, similar in size to the "Dictionnaire des Contemporains," published a month or two since.

Mme. George Sand's work, entitled, "Elle et Lui," which has already appeared serially in one of the journals, is about to be issued as

a volume. The history of this work is rather scandalous, and consequently it has attracted much attention. The *She* of the title is Mme. George Sand herself; the *He* the late poet, dramatist, and wit, Alfred de Musset. *He* and *She* were very dear friends, and as not uncommonly happens in such cases, became very bitter enemies. After travelling together in Italy, and residing at Venice and elsewhere, they quarrelled. Of course people said all sorts of things of both, and Mme. George Sand thought fit to write a very severe satire upon her former friend under the title already quoted. The brother of the poet, who died during the publication of the above work, retorted upon the lady in a work called "Lui et Elle," in which the supposed injury was paid back with compound interest. To make the matter still more interesting, another lady, Mme. Louise Collet, is preparing an analysis of Alfred de Musset's works under the title of "Lui" only, while an eminent critic is said to be preparing a syncretical work on the real personages whose characters furnished De Musset with material. It is to be presumed that this last promised work will be called "Elles," and then the *partie carrée* will be complete. Poor De Musset was a true genius but not his own friend, and he pays the penalty of his own folly posthumously.

A very compact, nice book has just been published by Messrs. Didot, being a translation of Mr. Antony Rich's "Dictionary of Roman and Grecian Antiquities."

M. Granier de Cassagnac, who has just undertaken the editorship of the *Pays*, has followed the London movement, and reduced the price of the paper to two sous, and at the same time increasing the number of columns from five to six.

A new play was produced, on Wednesday last, at the Vaudeville Theatre. It is the work of M. Mario Uchard, the author of "Fiammina." A good deal of excitement was created by the fact, that the author, although he received a sum of 4,000*fr.* by way of premium, in addition of course to the usual author's portion of the profits arising from the performance, for some reasons that no one seems to understand, and which were left unstated at the trial, tried at the last moment to prevent the piece being played; and, moreover, it is declared, that nearly all the actors prophesied a total failure, and performed their parts on the first night with evident distaste. Well, in spite of all this, which, it must be confessed, has a rather suspicious air, the piece was not only successful, but eminently so; the actors soon warmed to their work, and the theatre is now crowded every evening. The plot of the piece is French. A young man goes abroad, leaving an orphan cousin to the guardianship of a lady, who is married and has two children. The husband of this lady is a man of sentiment, *etait*, say forty-five; he not only falls in love with the girl under his own roof, but takes her away and establishes her in a splendid little chateau, where he spends nearly all his time, and in a few years dissipates both his own and his wife's fortune as well as the portions of his children. Thus does this gentleman pass his "*Seconde Jeunesse*," which is the title of the play. His wife is depicted as a model of devotion; she is aware of the infamous conduct of her husband; she is almost entirely deserted, yet she never breathes a word against him, and receives him with the utmost tenderness whenever he appears at home. The object of this man's fatal passion is depicted as a romantic girl, devoted to poetic dreaming, and so utterly simple in mind as not to be fully aware of the guilt she has committed, and never dreaming of the misery of which she has been the cause. She is awakened, however, from her dream of happiness by the son-in-law of the seducer, who, having married the latter's daughter, and being made aware of the ruin caused by his "dear father-in-law's" conduct, visits the beautiful sinner, and makes her fully alive to the wretchedness she has aided in producing. She determines to fly from the house, and never see her protector again. In the mean time, the girl's cousin arrives from America, where he has made his fortune, and flies to throw it at her feet. He hears from the seducer's wife the tale of his cousin's frailty, "but she cannot tell him the man's name." The next scene exhibits the interview of the cousins; and the girl, brought to a state of repentance, is removed from the scene of her guilty splendour. Here, after a considerable lapse of time, she is surprised by a visit from M. de Lerinay, her seducer; he had vainly struggled against his passion, and again quitting wife, children, and home, he implores his adored *Renée* to fly with him. She refuses, and scarcely has M. de Lerinay left the house when his wife enters, and then for the first time does *Julien*, the cousin of *Renée*, become aware of the name of the seducer; he believes it to have been the son of Mme. de Lerinay, and she, in protecting the reputation of her son, reveals the secret of her husband's guilt. The latter again returns, and while his wife flings her protecting arms about his neck, *Julien* accuses him of his perfidy in words that goad him almost to madness. At the conclusion of this fine but terrible scene, *Julien* executes a noble revenge by announcing his intention of marrying *Renée*. M. de Lerinay represents the tragedy of youthful errors committed in middle life; his wife's brother *Roland*, a bachelor living with the *De Lerinay* family, represents the same in a farcical point of view. He is dressed at home in the quietest fashion possible, but when elsewhere he appears in the dandified costume of a young man on town. This silly old bachelor visits *Renée*, and is of course fully aware of his brother-in-law's conduct, while his nephew and niece at home attribute to him the seduction of *Renée*. The situations of the characters and the details of the plot are extremely cleverly worked out, but there is something very repulsive about the play. The intense rascality of the husband, the almost criminal resignation of the wife, and the complicity of the uncle in the conduct of his sister's husband, are painful and unnatural. The chief characters were admirably supported by Brindeau, Lafontaine, Parade, Felix, and Mmes. Farquell and Essler; and the piece is a decided hit; but I warn our friends in England that it will not bear transplanting.

A new piece, entitled "Souvent Homme Varie," was produced last night at the Théâtre Français, concerning which I must speak next week.

The last news in the theatrical line is that the doings of the famous "Black Doctor," who pretends to possess a specific for cancer, have given rise to a piece, to be produced at the Folies Nouvelles, under the title of the "White Doctor;" and that the Palais-Royal and the Variétés are to have *Grey*, *Blue*, and *Green Doctors*.

THE DRAMA, ART, MUSIC, SCIENCE, &c.

THE DRAMA.

OUR MILD REMARKS on the nature of modern burlesque have attracted some little attention, and show us that all interest in the English drama is not so dead as some writers infer. On the one hand, we are denounced as too ascetic in our notions of the stage; on the other, supported as desirous to restore a healthier state to the theatre. We, however, know enough of the effect of mere writing to be aware that the inclinations of masses lie deeper than temporary exordiums can reach; and that a nation's tastes, like an individual's, depend on constitutional exigencies and peculiarities. That the English drama sleeps, but is not dead, we believe; and should hesitate before we erased the heading "Drama" from a literary journal. It dwindles very frequently to the smallest span, and we observe that the worthy scribe who undertakes to supply matter to the heading is frequently obliged to be general instead of particular in his remarks. It is, however, from no consideration to this esteemed contributor that we do not give an irrefragable proof that the drama is actually dead by cancelling the division and substituting "Entertainments" instead. Undoubtedly the theatre is close pressed by the show and the monopolylogue, by increasing Albert Smiths and by panoramas with lecturers, by casinos and readings, which bring alike together the extremes of opinion and character. We have, too, proof that those most interested in supporting the drama daily desert its ranks. Mrs. Butler Kemble long since took to reading dramas instead of acting in them. Miss Glyn this week alternates nights with Mr. Bellew at St. Martin's Hall; Mrs. Howard Paul and her husband get up their own little drama; and Miss Horton has long forsaken the stage of which she was so bright an ornament. Rumours have also been rife that Mr. Charles Mathews's volubility and vivacity were to be let off in a monopolylogue, after the paternal fashion, and to that it will most probably come before any great length of time. A marked instance of this tendency for the planets to fly out of their orbits, and become suns instead of portions of systems, has been given in the very best portrayal of our modern English gentleman taking to furnish a whole entertainment by himself. Mr. Leigh Murray on Monday evening gave a miscellaneous reading at the Marylebone Institution, and filled the rooms. Although but slightly announced, and we believe without notice from the daily press, yet it drew an audience that paid an amount equal to the average receipts of some of our second-class theatres, and would furnish the reader with an income twice that which any theatre could afford to pay him; the expenses being not a sixth of the receipts. Mr. Murray is, indeed, admirably adapted for this kind of performance. His sense both of humour and pathos is quick and true; his powers of adaptation of manner, style, and feeling are great; and he has, what so many readers are sadly deficient in, excellent taste. He neither spouts, mouths, nor attitudinises; he has none of the slang of the lecturer or the public haranguer. When he reads he does not act, but suggests; and he indicates what others either preach or perform. He has struck out a line which will be profitable to himself, pleasant to his hearers, but injurious to the regular stage. An evening with him is an evening passed with a pleasant gentleman, and a very refined observer of humours and feelings. We regret whilst we record his success, because we fear he will be another important personage withdrawn from our dwindling drama.

The present state of the stage in England is certainly not agreeable to those who consider that it should concentrate the wit, sense, and poetry of the era—who look back to its more than Homeric grandeur, and who expect that it shall continue to be the brief chronicle of the period, and that it will always reflect the very age and body of the time, its form and pressure. We observe in some of our monthly and quarterly collection of essays that the old stereotyped headline of "The Decline of the Drama" is still kept; and we generally find the same stereotype character in the arguments as in the heading. The increase of music and late-dining are the two fixed ideas that occupy writers who lament the absence of old five-act comedies and blank verse tragedies. Translation and the star system of acting are given by others as the causes why there are now no Shakespeares, and few Wycherleys and Congreves. Another favourite idea is, that novels drove out plays; and a still brighter one, that books and newspapers have rendered them unnecessary. Yet plausible as these reasons may appear at first sight, they none of them bear the test of rigid examination or solve the problem. The history of the stage shows us that music from the time of Charles II. was always complained of as an overwhelming rival. The late-dining hour is an equal fallacy, for the Princess's—which it is said has not properly rewarded Mr. Kean—does not begin its main performance till eight or half-past, and the cry of the "Decline" commenced when our fathers dined at three o'clock. Translation has always affected the theatre from the earliest time, when the Italian and Spanish theatres were pilfered in the Elizabethan time, and the French after the Restoration. The star system seemed to be very ingenious, but now there are no stars "to chide or cheer the drooping stage." As for the novel interfering with the stage, it ought rather to aid it; and, in fact, it does, for the few really successful English dramas have been taken from popular novels. As for newspapers, the publicity they give to theatres amply makes up for any deduction they may have caused in the political power of the stage.

We thus come to the end of the usual arguments about the decline of the English drama; and the reflective person begins to ask—But has it declined? In quality, undoubtedly; but so has literature if compared with the few highest models. That the drama has not declined in popularity is probable; but in such matters there is much vague talk and little actual statistics. We are very inclined to think that the stage was never, in the real sense, popular in England; that is to say, that the playgoers have always borne a small proportion to the population, and we believe

that the proportion is greater now than ever it was. There are certainly more theatres, and they certainly are more frequented. For 150 years there were only three theatres in all London. The prices of admission were enormous; the seasons short. We believe it can be proved that the intellectual drama was always confined to a comparative few; and that at any time a bottle-conjuror or ceiling-walker would fill any theatre more readily than a great dramatist or a great actor. This, however, reduces the question to a matter of statistics and an inquiry into the alterations of fashion and public taste, and we must defer these weighty discussions to another occasion.

There are no novelties to report this week, as is apparent by our revival of this old topic.

ART AND ARTISTS.

THE ROYAL ACADEMY.

THE ROYAL ACADEMY, for the ninety-first time, opens its doors to exhibit thirteen hundred and eighty-two works in the various branches that constitute what are generally denominated the Fine Arts. The Royal Academy from the nature of its constitution, the affluence of its means, and the character of its members, has of necessity a larger influence over the circumstances that enhance, modify, or destroy the fame, condition, and welfare of the general artistic body than any other institution in the country. It is, therefore, our especial duty to watch and warn, praise or condemn, in proportion as the Royal Academy fulfils or neglects the onerous obligations intrusted to its guardianship, and more especially as some of the laws of this corporation are founded on a narrow basis, because dictated by a selfish policy. The Academy has not kept pace with the progression of time, or it would have modified its restrictions and enlarged its capacities. Its gnarled bark of exclusiveness and non-responsibility must, however, ultimately decay or be worn away by the mere force and attrition of public opinion. We hold that no private body should have such exclusive power as that wielded by men with the *Crown* distinction of "Royal Academicians," because to some degree, as yet, art exists as a matter of fashion or trade, its real knowledge and use being confined to a narrow number; therefore to the mass this exaltation of the few is a degradation of the many. Besides, some four selected from this private body of forty have annually to perform the functionary offices of a public magistracy, without the power of appeal; making or marring the *status* of hundreds of artists, whose "hopes and fears and jealous cares" they may crush, confirm, or annihilate in one brief moment. A fine power this to intrust to the hands of a corporation who, when required, under the outward proper pressure, to give an account of their stewardship, return for answer "We are a private body," and in opposition to that, when they desire to acquire any of the public benefits flying about, come with the exclamation "We are a public body!" There should be some strong supervising security against the misjudgments, prejudices, and selfishness of a few individuals; in the same way as public opinion was against the mal-administration of the affairs of kingdoms; because, as James Mill has ably laid it down in his essay in the "Encyclopædia Britannica," "Whatever would be the temptations under which individuals would lie, if there was no government to take the objects of desire from others weaker than themselves: under the same temptations the members of government lie to take the objects of desire from the members of the community, if they are not prevented from doing so. Whatever, then, are the reasons for establishing government, the very same exactly are the reasons for establishing securities that those intrusted with the powers necessary for protecting others, make use of them for that purpose solely, and not for the purpose of taking from the members of the community the objects of desire." Just so; but how is this carried out by the Academy? Why, they being the governing body seize from the community every benefit the community of artists desire; and this ever will be so until intellect is admitted to be the only standard of merit and deserving. We are induced to make the foregoing remarks because this exhibition discloses many examples in the hanging of misjudgment, prejudice, or haste; and as the pictures were hung by Messrs. Roberts, Elmore, and Pickersgill, possibly a combination of all three.

We intend to write our criticisms as a series, commencing with the large room called the East. The first picture that excites our attention is called, "Going with the Harvest—10 o'clock," (No. 5) by H. H. Emmerson. Two female peasants on horseback crossing a stream—exceedingly clever in perception, colour, and light and shade, though there are manifest incongruities of proportions: the heads of the females are much too small, and the painter has evidently sat too near the horse when painting from him, thus creating a dissonance of perspective that throws the whole picture out. The background is too much elaborated compared with the foreground, thus reversing the true order; the picture otherwise bright and clear.—No. 10, "A Surrey Heath," by B. W. Leader, is admirably painted in every respect.—"Our Village Clockmaker solving a Problem," by J. Campbell, jun., is the best work we have yet seen by this artist, though it is over-laboured and black.—No. 15, "The Vale of Rest," "Where the weary find repose," by J. E. Millais, A. Now, this picture is evidence at once of what we found fault with in our exordium, viz., malice prepense or misjudgment; under either circumstance the result is most disastrous to the work, it being painted with the most utter neglect or regard to handling; distance in this case, though it would not lend enchantment to the view, would at least modify some of the harsh incongruities. For ourselves, having seen it when shown at Langham-chambers, we cannot but express the strongest dislike to it now, as we then thought; each time we see it the more repulsive does it grow. Two merits it certainly does possess; first, that of intense luminousness, and next a quite remarkable rendering of truthfulness of colour. The subject of this picture is quite a mystery, as great, indeed, as the motive which induced the painting of it. Here are two things, the one sitting down by a new-made grave with a face and expression only belonging and befitting a dyspeptic North American squaw, whilst her companion is employed in shovelling the loam out of a half-made or filled grave. Both are garbed as nuns. Why as nuns? and why is what we suppose is intended to be a woman digging the grave? We give it up with a conviction that it must astonish the ignorant and confound the judicious.

No. 26, "Prison Solace," by R. Carrick. A young man conversing with a girl through the bars of a prison window, very cleverly painted.

No. 27, "A Woodland Bank," by H. Moore, is full of close observation, rendered with praiseworthy intelligence and careful manipulation.



Yours always truly

J. Carlyle

No. 30. "An Incident in the Childhood of Frederick the Great," by Mrs. E. M. Ward. This picture had two claims upon the R.A.'s who distributed the pictures; first, because it is a very commendable work; and next, that it is the production of a highly talented and assiduous lady. Perhaps they have hung it so because they have a professional pique against E. M. Ward, Esq., R.A., her husband and their brother-member. Who knows? Any way, and whatever the motive, it is very unfairly hung.—"Mrs. Baillie Cochrane," by F. Grant, R.A. We have determined to notice but few of the portraits, but this one of them, noticeable chiefly from the modest power with which it is painted, and the ladylike dignity which it expresses.

No. 32. "Pavonia," by F. Leighton—a very fine study of a Roman lady's head, which the painter relieves from the background by a fan of peacock's feathers; very tenderly sad and gentle she beams withal.

No. 40. "The Night before Naseby," by A. L. Egg, A. This picture we take to be, in an historic sense, a complete failure, not that it does not fully satisfy the mind's feeling of its being an admirable representation of the double qualifications of moon and lamplight, but because the picture fails to convey to you the stalwart queller, Cromwell, bowed down before the face of the Almighty Father. It might be Praise-God-Barebones, Zephaniah Quench-the-Devil, or any one else of that period who put their "trust in God and kept their powder dry."

No. 44. "A posthumous portrait," by R. Thorburn—a very carefully painted portrait of a young lady leaning on a sofa; gentle in manipulation and delicate in colour.

No. 45. "Morning," by E. M. Ward, R.A.—evidently a portrait as unworthy of the initials, fame, and status of the artist, as it must be weak in attempting to delineate the charms of the fair original.

No. 55. By J. Sant.

Sometimes with most intensity
Gazing I seem to see
Thought folded over thought.

This evidently, from the marked individuality, must also be a portrait. We envy the artist the pleasure he must imbibe from gazing upon so lovely a sitter, and we no less envy his admirable capacity of being able so powerfully to seize upon the general qualifications, and impress with such delicacy the refined graces of so ladylike and fair a woman.

Mr. J. Phillip, A., in (No. 63), "A Huff," has achieved the greatest success, and consummated the most perfect performance, of any painter in this year's exhibition; admirable in expression, brilliant in colour, decisive in drawing, and luminous in *chiaro-oscuro*; all bound together by a genial mastery of handling that is very near absolute perfection. A Spanish señorita has with her caballero one of the quarrels that are the renewing of love. Meanwhile she is agitated by one of those little gusts of temper accompanied by a shower of passionate pearly tears that indicate the passing storm, and through which you may detect gleaming the rainbow of forgiveness, though as yet temper masters inclination. She—poor dear passionate lovely soul!—will die ere she will hold out the first sign of reconciliation; not she, indeed! but you know, from the over-attempt on the part of the señor to appear indifferent, and the charms of Perea, that all will be well again. No picture in this collection fulfils the requirements of pure comedy so perfectly and entirely as this Cervantic scene-in-paint of one act in the Spanish drama of modern life.

EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER-COLOURS.

IT IS NO LONGER A QUESTION NOW as to which, among the throng, is the best of the present year's exhibitions. The palm must unhesitatingly be given to the "Old Water-Colour." Although Mr. J. F. Lewis has retired altogether, and two of their best members (Messrs. Carl Haag and J. J. Jenkins) have contributed nothing, upon the whole the exhibition cannot but be deemed satisfactory in the highest degree. The amount of works (299 in number) is sufficient to satisfy the appetite, and taste is not palled by an over-supply, whilst the variety of styles and difference of subjects are calculated to keep the attention fully up to the consideration of the objects intended to be fulfilled without cloying the eye or fatiguing the mind. The regret we naturally feel at the obvious decadence in some of the older members is balanced by a compensating pleasure derived from the remarkable and no less obvious increase of capacity displayed by others.

From amongst the limners of the human form divine, he who most likely will receive the greatest amount of attention and elicit the largest share of praise—and both most deservedly—is Mr. Frederick W. Burton; his first work in the catalogue (No. 60), is a sketch from nature in Upper Bavaria—not particularly remarkable excepting for its identity. The next (No. 75)—a very powerful rendering of St. Eucharist's Chapel, Nuremberg; and then comes his best and most dramatic picture (No. 128), "The Widow of Wöhlm"—most delicate yet most powerful. Its highest quality, however, exists in its thorough development of individuality, and the sympathy which it evokes stamps it as an all-powerful work. Never has the gentle dignity of woe, upborne by a fervid religious reliance, been more exquisitely expressed than in the form and features of the bereaved widow, whilst the light and shade of expression is admirably given in the contrast made by the childish inattention manifested by the sweet little girl kneeling at her side. The whole is perfected and relieved by a background beaming with a "dim religious light." His next work is of a totally different character, being an open-air picture of a peasant girl resting by the base of a pillar, offering apples for sale. It is exquisitely drawn, and full of unobtrusive learning in colour, all qualified by a tender regard for the beauty and cleanliness that sometimes ennobles even poverty. His last work is (No. 282), "Tyrolean Boys Trapping Birds." This, we have no doubt, will by many be esteemed his best work; nor shall we be inclined to dispute such judgment, because the axiom *chacun à son goût* is perfect enough here. Moreover the drawing is worthy all praise. There is nothing wanting in what is necessary for the completion of an efficient work; all the elements are satisfactorily combined, and the result is most gratifying. The only question that arises with us is from a doubt as to whether the distinction between the light and shadows are sufficiently marked to complete the intention of impressing sunlight. We forbear describing this picture in order that the few words we have written of it might urge the curiosity of our readers so far as to induce them to go and see it. We have no hesitation in stating our full conviction that it is one of the most exquisite drawings in the country.

Never before has the facile dexterity of Mr. John Gilbert afforded us so much real pleasure. Heretofore we have been rather oppressed by his fecundity of manipulation and his power of piling a Pelion upon an Ossa of ornamentation with a negation of individuality, awakening an amount of regret which the capacities of this gentleman certainly ought not to have aroused. As if to exemplify fully our feeling upon this artist's shortcomings, his present works are competent evidences of his force and weakness. Never has he produced a more slashing piece of reckless incompetence than the drawing marked and named, No. 16, "A Trumpeter;" but never has he produced a more exquisite specimen, teeming with gentle delicacy and grace, than that having for its

superscription, "The Banquet at Lucentio's House;" though even here the due attention so necessary to individuality of character is obtrusively obvious. Take away the title and we know not a more exquisite example of light comedy. Again, his drawing from the "Merry Wives of Windsor," powerful though it be in parts and sufficiently delicate in other portions, falls into grotesque and burlesque for want of that due judgment which should teach him "that honourable stop, not to outstrip discretion." Let Mr. Gilbert but drink deeper at the fountain of individuality, and exhibit a wiser reticence with regard to his marvellous facility of handling, and we will insure him a position in the memory of the lovers of art such as no other man can unseat him from.

Mr. Topham has deservedly won a very high reputation by his capacity for rendering agreeable incidents, although he sometimes casts a doubt upon his position as an artist by developing a timid incapability of consummating a desired end. The obvious source of this gentleman's shortcomings lies clearly at the root of his not having been thoroughly grounded by an early radical education; in drawing the human figure, a naked part is always a difficulty to him, betrayed either by a timorous weakness or an irresolute assumption of boldness; but, nevertheless, his figures are never overwrought or brusque in expression, or loathsome in condition; and though they do not ascend to the dignity of the epic, they seldom miss to reach the emotion of the lyric, or the sentiment of the pastoral. Therefore the chief merit of his works lies not in their practical mode, but rather from the influences of their mental refinement. Besides, his class of subjects seldom exacts much inward resource, or the deepest attention to the minute rendering of particular parts; not "overstepping the modesty of nature," because he does not attempt to express the deeper emotions, or the over-straining passions; wisely measuring his store, he does not grasp that which he cannot retain, and the result is, though never awakening you to an enthusiastic admiration, he lays at your door a very fair share of pleasurable gratification. For full corroboration of our estimate it needs but reference to his present works; two of them, (No. 26), "Spanish Gossip" and (140), "The Sizar and Ballad Singer," are like the shadows of a dream—timid and weak; for the masses are slopped, the parts indecisive, the drawing futile and incorrect; whilst, on the other hand, (No. 215), "Loitering," and (291), "Homewards," are full of the charms of picturesque rusticity and careful delineation, all rendered with a true feeling for "naturalistic" embodiment. The impression these works leave upon the mind is, that the two first are but recollections, whilst the two latter seem to be actual studies on the spot from the fact.

It is with regret we observe that the president of this society, Mr. F. Taylor, who exhibits four works, evinces symptoms of decadence, most obvious in his large work (No. 72), "Scotch Prisoners taken at a Conventicle"—the subject, a suggestion from "Old Mortality," is loose in composition, sloppy in execution, and spotty in colour. We much prefer his (239) "Roasting Time," as it smacks more of the old qualities, being confined to that class of zoology wherein this artist can best demonstrate his peculiar bent as a water-colour painter. No man has seized with greater perspicacity the peculiar distinctions that mark the differences of birds and beasts. From any other hand this would be deemed a fine work, and is only to be marked inferior when compared with this artist's former productions. The weakness that is but indicative of the decay of Mr. Taylor, becomes positive and absolute in the works sent by Mr. Alfred D. Fripp; never was downfall so mournful. His figures are the shadow of a shade; but what is chiefly remarkable is, that in proportion as this gentleman loses his power over the figure, by such difference does he increase his force to depict the material parts of inorganic nature. Mr. Fripp should now turn landscape painter, and from the evidences before us we should say he would very soon achieve for himself considerable fame in that branch of the art. Mr. Edward A. Goodall has four drawings, well selected in subject and clever in executive skill, but each of them exhibits, from an over-love of greyness of tone, a tendency to fall into opacity and blackness.

TALK OF THE STUDIOS.

THE PROFESSORSHIP OF HISTORY to the Royal Academy, vacated by the death of Mr. Hallam, has been filled by Mr. Grote, a selection which gives the greatest satisfaction.

The "hanging committee" of the Royal Academy this year has been composed of Messrs. David Roberts, A. Elmore, F. R. Pickersgill, for the pictures; and J. H. Foley for the sculptures.

Mr. Frith's portrait of Mr. Charles Dickens, exhibited in the Royal Academy Exhibition, has been painted, we hear, for Mr. John Forster, who intends (so it is said) leaving it to the nation, that is to say, we presume, to the National Portrait Gallery. It is also said that Mr. Forster has determined not to allow it to be engraved. Mr. Millais's much-abused and much-admired picture of "Spring-time" originated, we believe, in Mr. Ruskin's advice to him, in his pamphlet two years ago, to go and paint apple-bloom. This advice he followed to the letter; and last spring the good people of Perth were set marvelling at the assiduity with which the great painter worked in the orchards during the whole of the bloom season. Two, at least, of the young ladies in the foreground of the picture are accurate portraits of Mr. Millais's sisters-in-law.

Last week a correspondent called attention to a defect in the arrangements of the Royal Academy Exhibition, pointing out that it would be convenient and only just to the artists if the clerk of the Academy were directed to inform them by letter of offers to purchase their pictures. It is a singular and satisfactory coincidence that this year the defect has been remedied, and that a printed form of letter has been already received by several artists, informing them that their pictures have been selected for purchase. This is as it should be. The Academy declines, we believe, to have anything to do with money transactions between artists and purchasers on the ground that, were they to act otherwise, they would be liable to be rated as a trading corporation. For this reason, then, communications to the artist is strictly confined to information of the fact that the picture has been "selected for purchase."

Among other topics of gossip to which the Exhibition of the Royal Academy has given rise, we find a considerable and more than usual amount of indignation against the decisions of the "hanging committee." This is the more to be wondered at, when we remember that one, at least, of the members of the committee is a non-exhibitor, and might therefore be reasonably expected to act with proper impartiality. The most flagrant case pointed at is that of Mr. Solomon's fine picture "The Acquittal," which is universally pronounced to be far superior to his greatly admired "Waiting for the Verdict." This picture is not only hung so far above the line as to obscure a large portion of its merits; but is placed immediately over an abominable work which seems to have been designedly selected to kill all its good effects. Another case, which is by some thought to add want of gallantry to want of taste, is the treatment of Mrs. E. M. Ward's pretty little picture, "The Boyhood of Frederick the Great." Without going the length of saying that this is a great picture, we may confidently assert that it is a very pleasing and creditable work, painted with great care and taste, and that it fully proves that Mrs. Ward has a companionship in art with her accomplished husband. Looking at the unmitigated rubbish which has been hung upon and near the line in other parts of the exhibition, it would be absurd to urge as an excuse for the "hanging committee" that there was no room for

Mrs. Ward's picture, and we cannot but think that kindness to the wife of a fellow-Academician, if not the common politeness due to a lady, should have secured her better treatment.

The annual dinner of the Royal Academy, previous to the opening of the exhibition, was given on Saturday, a numerous and brilliant circle of guests being in attendance, in spite of the important political crisis which now demands the attention of our public men in other parts of the country. The usual toasts were given, and the usual eloquent compliments on the excellence of the exhibition flowed from royal, noble, and learned lips. The only utterance, however, of much importance to all was a passage in Lord Derby's speech, calling the Lord Chancellor to order. The occupant of the woolsack had unwittingly observed (with all the unctuous satisfaction of a chancellor who has dined, and who wishes to hold his place for many years to come) that he hoped to meet the Royal Academicians in those walls for many years to come. For this Lord Derby took him to task; reminding him of the new "Art-Palace" to be built at Burlington House, and saying that he hoped it would be there that they would meet "before many years." Who was right here—the Premier or the Chancellor? Who knows? *In vino veritas* is a motto that may hold good even with Lord Chancellors, and it may be that in a thoughtless moment Lord Chelmsford really did let the cat out of the bag—we beg his pardon—out of the woolsack.

A memorial to the Royal Academicians says: "We appeal to you to use your influence, as an artist and a member of the Royal Academy, in favour of a proposal to open the schools of that institution to women. We request your attentive consideration of the reasons which have originated this proposal. When the Academy was established in 1769, women artists were rare; no provision was therefore required for their art-education. Since that time, however, the general advance of education and liberal opinions has produced a great change in this particular; no less than 120 ladies have exhibited their works in the Royal Academy alone during the last three years, and the profession must be considered as fairly open to women. It thus becomes of the greatest importance that they should have the best means of study placed within their reach; especially that they should be enabled to gain a thorough knowledge of drawing in all its branches, for it is in this quality that their works are invariably found deficient. It is generally acknowledged that study from the antique and from nature, under the direction of qualified masters, forms the best education for the artist; this education is given in the Royal Academy to young men, and it is given gratuitously. The difficulty and expense of obtaining good instruction oblige many women artists to enter upon their profession without adequate preparatory study, and thus prevent their attaining the position for which their talents might qualify them. It is in order to remove this great disadvantage that we ask the members of the Royal Academy to provide accommodation in their schools for properly qualified female students, and we feel assured that the gentlemen composing that body will not grudge the expenditure required to afford to women artists the same opportunities, as far as practicable, by which they have themselves so greatly profited."

The *Art-Journal* announces that "in anticipation of the removal of the Royal Academy from Trafalgar-square, Captain F. Fowkes, R.E., whose services at the Great Exhibition of 1851 must be remembered by all connected with that undertaking, and who has since been actively engaged at the Museum at Brompton, has sketched out plans for so altering the whole of the building at Trafalgar-square, as to render it capable of containing three times as many pictures as at present constitute our national collection, and at the very moderate cost of thirty-four thousand pounds. Without going into the details of the plan, we may briefly state that he proposes to raise the floor of the central hall to the level of the floors of the present picture galleries, so as to form an uninterrupted line of apartments the whole length of the building, while sufficient height would thus be obtained for an entrance-hall under the additional gallery which would then be formed, and which would be entered, from the street, under the floor of the portico as now existing, the steps on each side being taken away. The lower floor, now used for various purposes of comparatively little importance, Captain Fowkes proposes to convert into rooms for the exhibition of drawings, but they must have far more light than at present to make them eligible exhibiting rooms. These would be entered at once from the entrance-hall; and four staircases—each stair eight feet wide—will lead from each side of this hall to the upper galleries. The alterations to the exterior are limited to the removal of the central and two secondary domes, and the substitution for the former of an attic story, carried over the whole central portion of the building. Captain Fowkes's plan seems perfectly feasible, and, if we are not to have an entirely new edifice, is, perhaps, as good as can be had—for the money; and, in these days of rigid economy of the public funds, a financial view is one which must inevitably carry weight with it in proportion to the reduced rate of charge for work to be done."

The *Art-Journal* says: "We rejoice to know that Mr. Cole has returned from Italy, and has resumed his duties at South Kensington, with restored strength and health. He has not been idle while at Rome; the Museum of the Department of Science and Art already bears evidence of his activity. And there can be no doubt of his having largely augmented his knowledge and experience, so as to add materially to his means of advancing the purpose of the institution over which he presides."

Among other additions to the Museum of Art, South Kensington, there have been lately acquired several interesting specimens from the Museum of the Collegio Romano. Among these are three curiously engraved bamboo canes, noticed in Murray's Roman Handbook; the elaborate ornament on one of which dates from the end of the fifteenth century; the subjects on all have reference to Scripture history. There is also a mosaic of a colossal head of St. Peter; an interesting illustration of an art little known in this country. Some small Florentine bronzes of good workmanship, and some carved ivories, are included among the number of specimens. These acquisitions for the museum were made by Mr. Cole; he also obtained in Italy from another collection at Rome a very fine signed example of the majolica of Forli.

The Bridgewater Gallery has, we understand, once more been opened by its noble owner to the public during the season. Tickets of admission may be had on application to Mr. Smith, picture dealer, New Bond-street.

Mr. Joseph Wyon—a nephew, we presume, of the great medallist—has received the appointment of chief engraver of her Majesty's seals. He is, we understand, a young artist of much ability; and we trust, as we believe, he will "carry on" the honours of his name.

The fourth *conversazione* of the Society for the Encouragement of the Fine Arts took place on Monday evening at the Portland Gallery, Regent-street. Mr. Heraud read a paper "On Poetry in connection with the Fine Arts." A concert, conducted by Mr. Alfred Gilbert, then followed, in which Mme. Enderssohn, Mrs. Alfred Gilbert, and Miss Susanna Cole, and Messrs. Alfred and Henry Holmes, and Herr Schloesser, took part.

The Council of the Society of Arts has arranged for two *conversazioni* during the present session; the first to be held this evening (Saturday, the 7th of May), at the Society's house, the card for which will admit the member only; the second, on Saturday, the 28th of May, at the South Kensington Museum, the card for which will admit the member and two ladies, or one gentleman. Cards for each of these evenings have been issued. Members who have not received

them are requested to communicate with the secretary of the Society of Arts. Members of institutions who are anxious to attend either of these *conversazioni*, are requested to apply to the secretary of the Society of Arts, through the secretary of the institution to which they belong.

The thirty-fourth annual exhibition of the National Academy of Design is now being held in the United States. Eight hundred and fifteen works of art are exhibited.

Messrs. Jennings, of Cheapside, have now on view two pictures, one of Ancient Jerusalem as it appeared in the days of our Saviour, and the other of Modern Jerusalem as it now appears. They are by Herr Müller and Mr. Whittock, and are based upon researches made in Palestine by the wealthy and eminent antiquary, A. Raphael, Esq.

Her Majesty has offered to send two pictures by Mulroady to the exhibition to be held at the Salford Museum, Peel-park, Manchester, between the middle of May and October. The pictures selected are "The Wolf and the Lamb," and an "Interior of an English Cottage." Her Majesty has also intimated her willingness to lend a valuable collection of objects illustrative of Indian art.

In reply to an obviously absurd statement that he has used photographs for his pictures in the New Water-Colour Exhibition, Mr. Edmund G. Warren writes to the *Times*: Sir,—May I beg the insertion of these few lines in your valuable paper in refutation of a statement by your art reviewer, that I have painted my pictures, Nos. 88 and 228, in the Exhibition of the New Society of Painters in Water Colours, from photographs. I never saw a photograph of the scenes, and my strong impression is that, from the subdued quality and colour of the light, none such could be taken. At all events, I beg to state that I have painted the scenes purely from nature, and on the spot, unaided by any mechanical means whatever. I may further state that I have used no "flake white" in the pictures. I am induced to make this request, as other periodicals have reiterated the same error in imitation of your influential journal.—I am, &c., EDMUND G. WARREN.

A new Conservatory of Art and Science will be opened in Boston (U.S.) in June.

The *Messenger* has an anecdote in connection with the Fine Arts Exhibition at Paris: The Emperor and Empress visited the exhibition a few days ago, and the former remarking on the taste exhibited in the selection of pictures purchased for the lottery, stated that they were so good that had they not been so purchased he would have selected some of them for himself. Next day the inscription "purchased for the lottery" was removed, and the Count Nieuwerkerke stated to the Emperor that the pictures were at his disposal, and the commission for the lottery would be replaced by others. The reply of the Emperor was that he could not think of allowing them to be taken from the lottery; but that, in order to have a chance of winning some of them, he would take 10,000 tickets.

A Paris correspondent says: "Speaking of the Exposition, many of your readers may be aware that Mme. O'Connell's picture, a scene from Milton's 'Paradise Lost,' was refused admittance by the jury because Eve was naked. The rejected canvas may be seen at a picture-dealer's in the Rue Lafitte. Eve is asleep in the garden of Eden, sufficiently veiled by her hair. The Angel of Evil sits near her, and seems to be meditating her fall and the destinies of humanity. There are nudes in the *salon* which, if purism in France is to be the order of the day, ought with far better reason to have been excluded. 'What!' exclaims a critic, in reference to Mme. O'Connell's Eve, 'do the members of the jury no longer comprehend the chaste pudicity of naked beauty?' The Bible is less severe; Eve did not veil herself until after she had sinned." It is reported that to a friend of the artist, who insisted that the picture should be received, a brutal reply was made. "Think," said the friend, "think that the refusal of a picture is often for the artist a question of bread." The reply tells best in French: "Ici c'est une question de viande, et non de pain," said the judge, pointing to the body of the rejected Eve.

As a piece of art gossip, it may be stated that Henriette Browne, the painter of the picture in the Exposition which attracts so much attention, which indeed is admired and praised by all—"L'Enfant soigné par deux Religieuses"—is not really named Browne, but Mme. Desault, the wife of a high functionary in the French Foreign-office. Mme. Desault is said, however, to be of English or Irish parentage. Whatever her family or descent, she is decidedly an artist of the first order of talent, and it will be surprising if the graver does not soon make her picture popular throughout Europe.

MUSIC AND MUSICIANS.

TIME IS A STERN RESOLVER. The doubtings that so frequently exist with reference to the real qualities of men and things receive their equivalents if they but "bide their time." When the opera "Rigoletto" was first introduced into this country by the lessee of Covent Garden, it was with very few press exceptions denounced and stigmatised as a feeble, bare, and uninspired work, so destitute of ingenious contrivance that its chance of keeping the English stage was altogether out of the question. Half-a-dozen years have slipped away since then, and "Rigoletto" is now declared to be the very best opera that has ever proceeded from Verdi's pen. There was a crowded house on Tuesday to witness its revival. The utmost care and completeness were discernible in all the minute particulars. Mario made his *rentrée* as the Duke of Milan, and was received with long and hearty manifestations of welcome. This incomparable artist seems to be in no wise affected by past seasons. The first note he uttered was sufficient to intimate the possession of former powers, exquisite in voice as ever, and unimpaired in genuine artistic impulse. "Rigoletto" on Tuesday determined also another point, viz., that Mme. Lotti della Santa is fully entitled to rank with the great *donnas* of the day. Her impersonation of *Gilda* had a serious check to success in the remembrance of the lamented Bosio, who, in this character especially, was without a rival. Notwithstanding, Mme. Lotti braved the trying ordeal, and came out more glowingly than on any previous occasion. The music allotted to *Gilda* is far more difficult than grateful, but it was executed with ease and brilliancy, and for this triumph she was honoured with a hearty round of applause. Mme. Nantier Didié played *Madalena* with a great deal of natural ease, and supported the music with which she was associated with a degree of efficiency that entitles her to the warmest eulogy. Ronconi, as of yore, was the representative of *Rigoletto*, the court jester. To this inimitable artist must the success of the opera be in a great measure attributed. All the world knows that Ronconi's voice is worth but little; but the command he has over defects, and the judgment he brings to bear on the vocal qualifications he possesses, are really astonishing. How complete a master, too, is he in the expression of sudden contrasts. This was shown by his demeanour when the scoffer trembles under the curse of the injured Count, whose daughter has fallen a victim to the libertine principles of the Duke. In what are termed "points," Ronconi is extremely clever; many of these were rewarded by the attentive auditory, whose eyes were bent on every movement. The unpleasant and ungrateful part of *Sparafucile* was intrusted to Sig. Tagliacico, and that of Count Monterone to Sig. Polonini, who took especial pains to render them effective. With one exception—that of

Bosio—the cast of Tuesday was identical with that when the opera was first produced about seven years ago. The chorus of courtiers was highly interesting, and worthy a large award of commendation. An encore was won by Mario in the well-known "La mobile." The right-famous quartet also was redemanded; and the principals were honoured with a recall at the close of each act.

Simple as the character of *Amina* may appear to the inexperienced, how few are its impersonators who really approach a respectable standard of merit. This fact was painfully evident on Saturday, at Drury Lane, when the sudden indisposition of Mlle. Victoire Balfe forced on the managers the necessity of a substitute. On Monday Bellini's *chef-d'œuvre* was again placed on the stage, with Mlle. Balfe as the heroine, and Sig. Mongini as *Elvino*. In a part with which the *habitués* of the Opera-house are so familiar, every new aspirant for fame has to contend with recollections of the truly great of the past. Mlle. Balfe has evidently bestowed an immense amount of careful study on *Amina*, a character which appears naturally to befit her. She is not possessed of a large voice, but it is admirably controlled. Her first aria, "Come per me sereno," exhibited many vocal brilliancies. In this the profusion of chromatic passages was executed with a truthfulness of intonation, and a nicety of colour, displaying both a polished mechanism and a delicate feeling. The largo "Ah, non credea," sang over the decayed flowers, is less a test of execution than of expression, and in this a quiet eloquence was imparted to the subdued notes, which appeared to rivet the attention of every listening beholder alike. "Ah non giunge" was, of its kind, equally effective. Her agony in the bedroom scene, and the momentary exhaustion with which she subsequently fell on the neck of *Theresa*, were depicted in the most natural and unobtrusive manner. In the reconciliation, also, with *Elvino*, a heartiness of feeling was exhibited which the whole house recognised and applauded. Sig. Mongini's *Elvino* was a really beautiful performance. Without being effeminate or undignified, he was tender and soft—there was the man, the lover, and the great singer combined. In no one instance did he sacrifice one point to the more impressive portrayal of the other. The effects of disappointed love, bitter regrets, and blighted affection, were represented with dramatic intensify. His exquisite sensibility and impassioned style won the suffrages of the whole assembly. Sig. Mongini's success in *Elvino* places him on an equality with the best tenors of the day. In several of the concerted pieces the chorus were sadly at fault; nor were the instrumentalists free from reproach. If Mr. Benedict is ambitious of giving Italian opera with the completeness of his neighbour, he must rule his forces with a sterner hand. On Tuesday, the appearance of Mlle. Tietjens, in "Lucrezia Borgia," had the effect of filling every nook and corner of the house. The cast was in all other respects very strong. Giuglini, being in excellent voice, sang the music of *Gennaro* divinely. On this occasion Sig. Arditelli occupied the conductor's seat; and the performance throughout was received with demonstrations of favour too strongly marked to be misconstrued.

Mr. Henry Leslie's choir gave another seasonal entertainment at St. Martin's Hall, on Thursday, the 28th ult. Among the many excellent specimens of highly finished part-singing were a madrigal, "Take heed, ye shepherd swains," by Pearsall; an anthem by Dr. Elvey, organist of St. George's Chapel, Windsor, "In that day;" a trio, for soprano, contralto, and tenor, entitled "Morning," by Mr. Henry Leslie; and a part-song, for female voices, by Hatton, "When evening's twilight." Added to these was a sonata in E flat, for pianoforte and violin, by Beethoven. The execution of this artistic composition was intrusted to Herr Pauer and Mr. Watson. Each performer seemed thoroughly imbued with the spirit of the composer, and hence we were enabled to catch many an additional glimpse of what before was in some measure obscure. This meeting, like all those that preceded it, was patronised by the attendance of parties not only elevated in station, but by persons having no inconsiderable knowledge of musical art, and able, therefore, to appreciate the compositions submitted for approval. Applause from such an audience is an excellent test of the value of the performance, the more especially when, as in this instance, it was general.

Handel's "Dettingen Te Deum" and "Messiah" were performed on Friday evening, the 29th, at St. James's Hall, under the conductorship of Dr. Wyld. As the object of the meeting was to further a charitable project, and as the chiefs engaged to interpret Handel's undying works were persons of mark and distinction, we could not but feel regret at the sight of so many comfortable-looking seats yawning for occupants. It is quite as easy to overdo a programme as to fall short of its actual requirements. "Messiah" has always been regarded by judicious managers as a work quite long enough for any single sitting. Doubtless the executive in this instance clung to the notion that there is a charm in variety. Admitted; but the charm must be wisely applied, and in this instance it was not so. Moreover, the "topping" prices asked, militated against the exchequer, seeing that a large portion of the hall was a chilly void. In the "Te Deum" Miss Lascelles, Mr. Wilbye Cooper, and Mr. Santley executed the solos, while the "Messiah" had, in addition thereto, Miss Catherine Hayes and Mr. Sims Reeves. The instrumental band was unusually small, and the chorus in many instances uncertain. Mr. Edmund Chipp presided at the organ.

The Vocal Association put forth another card of invitation to their musical friends and supporters for Tuesday evening at St. James's Hall. Excepting a solo pianoforte, performed by Mr. W. Ganz, and the sustenance of the part of *Robin Hood* in "The May Queen," by Mr. Lawler, the chief business of the evening devolved on members of the association. In the absence of Mr. Benedict, Mr. Otto Goldschmidt consented to take the command of the orchestra. The Hall, as usual, was well attended.

On Saturday the last concert of the Winter series at the Crystal Palace was given. It differed but little in point of material, from its near or remote predecessors. There was a solo on the flute by Herr De Jong, who on this occasion made his first bow to a Sydenham audience. M. Duhem, the celebrated cornet player, also performed a solo. This gentleman, it may be remembered, made himself particularly famous in the "Fern Leaves" waltz, under M. Jullien during his last series of promenade concerts. The prima donna, Mme. Lemmens-Sherrington, selected a bolero and an aria composed by Mr. Benedict, both of which were received with marks of favour. For concerted vocalisms the "Orpheus Glee Union" were pressed into service, and acquitted themselves satisfactorily. The extremely unsettled state of the weather proved a great drawback, but there was nevertheless a very fair sprinkle of visitors. Beethoven's "Pastoral Symphony," and the overture to "Der Freischütz" were the most prominent pieces discussed by the instrumentalists. A somewhat brighter prospect opened up for Monday. The slight interregnum of Sunday served sufficiently to mark the boundary-lines between a defunct and a new-born season. To inaugurate the event by some memorable feature, five military bands were added to the stringed force belonging to the Palace, making together a musical gathering of nearly four hundred performers. These were placed under the control of Herr Manns. The programme was a martial aspect. There was the "Torch March" of Meyerbeer, the "Invocation to Battle," by Wagner, and various other pieces, in which both shrill and parchment instruments were laid under severe contribution. Upwards of eight thousand persons were present, and the entertainment appeared to be a highly satisfactory one.

Another "Mozart night" was set apart by the promoters of the Monday

Popular Concerts, at St. James's Hall, on the 2nd inst. The chief pieces selected by the instrumentalists were a quartet in G major, known as one of a set of six that Mozart dedicated to his friend Joseph Haydn; a quintet in D, a pianoforte sonata in A minor; and another in F major for pianoforte and violin. When it is stated that the exponents of these gems were MM. Wieniawski, Bernard, Schreurs, Piatti, and Mr. Charles Halle, enough may be inferred with respect to the character of the performance.

Mr. Ella's programme on Tuesday afternoon, at St. James's Hall, drew a very fashionable attendance. Haydn's quartet in F (Op. 82), a trio of Hummel's in E (Op. 83), and the more familiar quartet by Mendelssohn in D, were the principal pieces selected for concerted instrumentation. These were intrusted to M. Sainton, Herr Goffrie, Mr. Blagrove, and Sig. Piatti. It is almost superfluous to say each and all were played without the slightest detectable fault. A pianoforte *débütante* appeared in the person of Mlle. Suppus; but the crowning act of pianoforte playing was deferred to the concluding portion of the concert, when the renowned Leopold de Meyer—who has not given London a taste of his quality since 1845—performed a fantasia, "Souvenir d'Italie." This splendid exhibition of pianism was received as it deserved to be, with a delight as fervid as it was unanimous.

The most striking feature in the first concert of the Philharmonic Society on Monday evening, was a violin concerto, composed and played by Herr Joachim. There was not that bustle about the Hanover-square Rooms which usually characterises these time-honoured meetings. The band included our best orchestral performers. Haydn's Symphony in E flat, Beethoven's in D, and Weber's overture to "The Ruler of the Spirits" were played to perfection. Mme. Anna Bishop and Sig. Belletti were the vocalists.

"Judas Maccabeus" drew a large number of Handel's admirers to Exeter-hall, on Wednesday evening. Many circumstances which prompted Handel to compose this oratorio are grown out of date as historical records, and nothing now but the sheer excellence of the music gives it an enduring stamina. Few persons in these days know anything of the first book of Maccabees, or that portion of the antiquities of the Jews recorded by Josephus, the materials on which the plot of the oratorio is framed. Among the sixty-eight pieces of music in the oratorio there are several constructed to last for all time. The principal vocalists on Wednesday were Mme. Rudersdorf, Miss Banks, Miss Laura Baxter, Mr. Sims Reeves, and Sig. Belletti. The beautiful aria "Pious orgies," the exquisite duet "O lovely Peace," and the tenor song "Sound an alarm," received the stamp of especial approbation.

CONCERTS FOR THE ENSUING WEEK.

Monday, May 9.—London Glee and Madrigal Union, Hanover-square Rooms. 3.—New Philharmonic Society's Third Concert, St. James's Hall. 8.—Handel Choral Society. Rehearsal of Mendelssohn's "Athalie."
Tuesday, 10.—Concert for the London Society for the Protection of Young Females. Haydn's "Seasons." Exeter Hall. 8.
Wednesday, 11.—Sig. Marras' Matinée in aid of the Neapolitan Exiles. Stafford House. 3.
Thursday, 12.—Musical Society of London. Fourth Concert. St. James's Hall. 8.
Friday, 13.—Mr. Henry Leslie's Choir. Last Concert. St. Martin's Hall.
Saturday, 14.—Miss Emma Busby's Morning Concert. Hanover-square Rooms. 3.
Saturday, 14.—Miss Louisa Vinning and Mr. Allan Irving's Grand Evening Concert. St. James's Hall.

MUSICAL AND DRAMATIC GOSSIP.

MR. SHERIDAN KNOWLES arrived at Southampton on Sunday, in the Indian packet *Ceylon*, from Cadiz and Gibraltar, where he has been staying for the benefit of his health.

There has been another presentation lately of a "parcel-gilt goblet" to Mr. Wallcut, the clown, whose portrait a short time back delighted, for some unforeseen reason, the readers of an illustrated contemporary. This event took place at Lancaster.

A paragraph informs us that: "A handsome loving-cup and salver have been presented to Mr. Frederick Ledger, of the *Era*, by Mr. Barney Williams, as a token of his esteem for his unremitting labours to promote the interests of the drama." We have no doubt that this testimonial is fairly merited; but does not Mr. Barney Williams go a little too far when he identifies his own interests with those of the British drama?

On Monday last the celebrated *tragédienne*, Miss Glyn (Mrs. Dallas), read Shakespeare's tragedy "Macbeth," at St. Martin's Hall, to a large and admiring audience. On Monday next she will read "Hamlet" at the same place; and those who can appreciate a fine interpretation of a work of genius will do well to remember how few are the opportunities which this gifted lady is able to afford the public for profiting by her gentle but commanding teachings.

On Monday evening Miss Sarah Thorne, a young lady of prepossessing appearance, delivered a lecture on "The Character and Life of Queen Elizabeth," at Sussex Hall. So much "scandal" has been spoken of the "Virgin Queen," that it is quite refreshing to have her well defended by one of her own sex, and that a maiden.

The Dublin Madrigal Society gave its concluding concert for the season on Monday last. The great feature of the concert was the performance of Mr. Sterndale Bennett's cantata, "The May Queen;" Miss Poole, Mrs. Wilson, Mr. Gustavus Geary, and Mr. Richard Smith, taking the different characters. The canon, "My mother bids me bind my hair," was sung by Miss Poole, and was greatly admired.

The Crystal Palace season for 1859-60 opened brilliantly on Monday last with the grand Military Musical Festival. The orchestra consisted of nearly four hundred performers, of the 2nd Life Guards, Royal Horse Guards (Blue), the Grenadier Guards, Coldstreams, Scots Fusilier Guards, and the Royal Artillery, aided by the wind and stringed band of Mr. Manns. To-day (Saturday) the first floral promenade will be held. We understand that up to the present time the demand for season-tickets has been quite satisfactory, and that, although some dissatisfaction has been expressed by the one-guinea ticket-holders at having their privileges restricted, many of them have elected to take two-guinea tickets for the coming season. Those who complain of the directors because they do not continue to offer the same great advantages for a guinea which they have done in past years, should remember that the present financial condition of the Crystal Palace Company is a clear proof that those advantages were only afforded by causing a loss to the company, and it is cruel and unreasonable to expect that the directors will persevere in a course which has been clearly proved to be unadvisable. The bold and liberal schemes which have been lately adopted for increasing the attractions of the Crystal Palace merit, in our opinion, the highest praise, and we shall be greatly disappointed, not only in the generosity, but in the love of the good and the beautiful said to be possessed by the British public, if the company does not this year meet with an amount of support at least equal to its deserts, and we are quite sure that if that is the case, it will be put into a financial position infinitely better than any in which it has as yet stood. The demand for tickets for the Handel Festival is not only unceasing but increasing, and there is now no doubt that before the opening-day the price of good seats will reach a very heavy premium. Some important additions have lately been made to the Picture-gallery, which is well worth a visit. There will be found among other interesting and valuable works, specimens of Wilkie, Etty, Roberts, Haghe, Goodall, Sant, &c.

The series of Saturday evening concerts which has been given with such great success at the City Hall, Glasgow, was brought to a close on Saturday last. As a proof of the exertions made by the directors of the Glasgow Abstinence Union (under whose direction they have been given) to secure for these concerts variety and excellence of talent, it may be mentioned that among the artists who appeared during the season were Miss Fanny Reeves, Mme. Enderssohn, Mme. Rudersdorff, Miss Palmer, Mme. Poma, Mlle. Vaneri, Miss Aitken, Miss Theresa Jefferys, Miss Dyer, Miss Fraser, Mme. Amadei, Mrs. Sunderland, Miss Witham; Messrs. Elliot Galer, George Perrin, Thomas, Chas. Braham, Augustus Braham, and Henry Haigh; with instrumental performers in the persons of Herr Molique, Alberto Randegger, Mr. Carl Rossi, Mrs. Cotton, and George Hausmann.

It is expected that Mme. Grisi and Sig. Mario will again visit America in the autumn.

The St. Petersburg papers, of the 17th ult., contain accounts of the funeral honours paid in the interment of Mme. Bosio, whose untimely death is looked upon almost as a public calamity. The church was crowded, the attendance comprising persons of the highest distinction; foreign ambassadors, ministers, and the nobility joining in the last tribute of respect to one who was so generally admired.

A Paris correspondent informs us that M. Philoxène Boyer, who has been lecturing for some months past on Shakspeare, terminated his brilliant series on Tuesday last, before a numerous and select audience, in the large room of the Cercle de Sociétés Savantes, on the Quai Malaquais. M. Boyer is a man of talent, an advanced and refined critic, and shows that he has well studied his subject. Nor is he deficient in eloquence; and the passages he cited from the great poet of England called forth the most enthusiastic plaudits from his auditory.

There is to be a congress of musical composers and artists in Leipzig, from the 1st to the 4th of June, which will comprehend four musical performances. At the second of these Dr. Liszt's "Grand Mass" will be produced; at the third, the Mass of Sebastian Bach.

News from Germany informs us that the dramatic expedition from Sadler's Wells has been quite successful. The Germans are severe but discriminating critics, and are quite to take for granted the verdicts of other countries. Mr. Phelps has been somewhat severely handled by the critics of the German press, but, so far as we have seen, not unjustly so. Due praise has been awarded to his great and undoubted merits; but it is not to be disguised that his long isolation at Sadler's Wells and the indiscriminate adulation of those who commonly surround him that have had a very serious effect upon Mr. Phelps's style of acting, and have caused him to degenerate into grievous and apparently habitual faults. It is not improbable, therefore, that a little free-spoken and healthy criticism will be beneficial to him. Of all the company, none has produced a better impression in Germany than Miss Atkinson, a young lady of whom several years ago we ventured to predict great things. We understand that Mr. Phelps intends to visit Vienna before his return to Islington.

SCIENCE AND INVENTIONS.

MEETINGS OF THE SOCIETIES.

ROYAL INSTITUTION.—At the annual meeting, on Monday, May 2, William Pole, Esq., M.A., F.R.S., Treasurer and V.P., in the chair, the annual report of the committee of visitors was read and adopted. The statement of sums received shows an increase in the income. The amount of annual contributions in 1858 amounted to 2,109*l.* 9*s.*, being more than had been received in any previous year; the receipts from subscriptions to lectures were 739*l.* 14*s.* 6*d.*; the total income amounted to 5,060*l.* 8*s.* 8*d.* On Dec. 31, 1858, the funded property was 25,831*l.* 1*s.* 8*d.*, and the balance 927*l.*, with six Exchequer bills of 100*l.* each. There were no liabilities. A list of books presented accompanies the report, amounting in number to 132 volumes, making, with those purchased by the managers and patrons, a total of 712 volumes (including periodicals) added to the library in the year. Thanks were voted to the president, treasurer, and secretary, to the committees of managers and visitors, and to Professor Faraday, for their services to the institution during the past year. The following gentlemen were unanimously elected as officers for the ensuing year: President—The Duke of Northumberland, K.G., F.R.S. Treasurer—W. Pole, Esq., M.A., F.R.S. Secretary—Rev. J. Barlow, M.A., F.R.S. Managers—J. J. Bigsby, M.D., F.G.S.; Sir B. C. Brodie, Bart., D.C.L. President R.S.; E. B. Denison, Esq., Q.C.; Col. G. Everest, F.R.S.; Sir C. Hamilton, Bart., C.B.; Sir H. Holland, Bart., M.D., F.R.S., F.G.S.; H. B. Jones, M.D., F.R.S.; J. Percy, M.D., F.R.S.; F. Pollock, Esq., M.A.; L. Powell, M.D.; R. P. Roupell, Esq., M.A., Q.C.; Rev. W. Taylor, F.R.S.; J. Webster, M.D., F.R.S.; The Lord Wensleydale; Col. P. J. Yorke, F.R.S. Visitors—J. C. Burgoyne, Esq.; Rev. C. J. F. Clinton, M.A.; C. W. Dilke, jun., Esq.; J. G. Dodson, Esq., M.P.; W. Gausson, Esq.; G. W. J. Gyll, Esq.; A. Henderson, M.D., F.S.A.; R. Jennings, Esq., M.A.; T. Lee, Esq.; J. Lubbock, Esq., F.R.S.; C. Lyall, Esq.; E. Macrory, Esq., M.A.; Sir E. Pearson, M.A., F.R.S.; H. Pemberton, Esq.; J. B. Sedgwick, Esq.

ROYAL INSTITUTION.—On the 12th of April Professor Owen concluded the twelfth lecture, "On Fossil Mammals," taking into consideration that branch of the subject called a "Summary of the Succession in Time and Geographical Distribution of Recent and Fossil Mammalia." In carrying back the retrospective comparison of existing and extinct mammals to those of the eocene and oolitic strata, in relation to their local distribution, we obtain indications of extensive changes in the relative position of sea and land during these epochs, through the degree of incongruity between the generic forms of the mammalia which then existed in Europe, and any that actually exist on the great natural continent of which Europe now forms part. It would seem, indeed, that the farther we penetrate into time for the recovery of extinct mammalia, the farther we must go into space to find their existing analogues. To match the eocene paleotheres and lophiodons we must bring tapirs from Sumatra or South America; and we must travel to the antipodes for myrmecobians, the nearest living analogue to the amphitheres and spalacotheres of our oolitic strata. Declining to enter into the difficult and mysterious questions as to the extinction of species and coming into being, the professor said, that as a cause of extinction in times anterior to man, it is most reasonable to assign the chief weight to those gradual changes in the conditions affecting a due supply of sustenance to animals in a state of nature which must have accompanied the slow alterations of land and sea brought about in the eons of geological time. Yet this reasoning is applicable only to land animals; for it is scarcely conceivable that such operations can have affected sea-fishes. The professor then pointed out certain characters in land-animals rendering them more obnoxious to extirpating influences, which may explain why so many of the larger species of particular groups have become extinct, whilst smaller species of equal antiquity have survived. That species should become extinct appears to be a law of their existence; whether, however, it be inherent in their own nature, or be relative and dependent on inevitable changes in the conditions and theatre of their existence, is the main subject for consideration. Within the last century good

naturalists have described and given figures of the bony and the perishable parts, including the alimentary canal, of a large and peculiar fucivorous sirenian—an amphibious animal like the manatee, which Cuvier classified with his herbivorous Cetacea, and called *Stelleria* after its discoverer. This animal inhabited the Siberian shores and the mouths of the great rivers there disemboguing. It is now believed to be extinct, and this extinction seems not to have been due to any special quest and persecution by man. We may discern in this fact the operation of changes in physical geography which have at length so affected the conditions of existence of the *Stelleria* as to have caused its extinction. Such changes had operated, at an earlier period, to the extinction of the Siberian elephant and rhinoceros of the same regions and latitudes. A future generation of zoologists may have to record the final disappearance of the Arctic buffalo (*Ovis moschatus*). Fossil remains of *Ovis* and *Stelleria* show that they were contemporaries of *Elephas primigenius* and *Rhinoceros tichorhinus*. The increasing rarity of the Great Auk (*Alca impennis*, L.) was also referred to. As to the coming in of new species Professor Owen did not enter, alleging that past experience has proved the futility of speculations upon it. Upon the sum of the evidence, however, he affirmed that the successive extinction of *Amphitheria*, *Spalacotheria*, *Triconodons*, and other mesozoic forms of mammals, has been followed by the introduction of much more numerous, varied, and higher-organised forms of the class, during the tertiary periods. So far, however, as any general conclusion can be deduced from the evidence, it is against the doctrine of the uniformitarian. Organic remains, traced from their earliest known graves, are succeeded one series by another, to the present period, and never reappear when once lost sight of in the ascending search. As well might we expect a living ichthyosaur in the Pacific, as a fossil whale in the lias; the rule governs as strongly in the retrospect as the prospect. And not only as respects the *Vertebrata*, but the sum of the animal species at each successive geological period has been distinct and peculiar to such period. Turning from a retrospect into past time to the prospect of time to come—and Professor Owen stated that he had received more than one inquiry into the amount of prophetic insight imparted by paleontology—he craved indulgence for a few words. The reflective mind cannot evade or resist the tendency to speculate on the future course and ultimate fate of vital phenomena in this planet. There seems to have been a time when life was not; there may, therefore, be a period when it will cease to be. Our most soaring speculations still show a kinship to our nature; we see the element of finality in so much that we have cognisance of, that it must needs mingle with our thoughts, and bias our conclusions on many things. The end of the world has been presented to man's mind under diverse aspects: as a general conflagration; as the same, preceded by a millennial exaltation of the world to a paradisaical state, the abode of a higher and blessed race of intelligences. If the guide-post of paleontology may seem to point to a course ascending to the condition of the latter speculation, it points but a very short way, and in leaving it we find ourselves in a wilderness of conjecture, where to try to advance is to find ourselves "in wandering mazes lost." With much more satisfaction he returned to the legitimate deductions from the phenomena under review. In the survey taken of the genesis, succession, geographical distribution, affinities, and osteology of the mammalian class, if he had succeeded in demonstrating the perfect adaptation of each varying form to the exigencies, and habits, and well-being of the species, he had fulfilled one object which he had in view, viz., to set forth the beneficence and intelligence of the Creative Power. If he had been able to demonstrate a uniform plan pervading the osteological structure of so many diversified animated beings, he must have enforced, were that necessary, as strong a conviction of the unity of the Creative Cause. If, in all the striking changes of form and proportion which have passed under review, we could discern only the results of minor modifications of the same few osseous elements, surely we must be the more strikingly impressed with the wisdom and power of that Cause which could produce so much variety, and, at the same time, such perfect adaptations and endowments, out of means so simple. For, in what have those mechanical instruments—the hands of the ape, the hoofs of the horse, the fins of the whale, the trowels of the mole, the wings of the bat, so variously formed to obey the behests of volition in denizens of different elements—in what have they differed from the artificial instruments which we ourselves plan with foresight and calculation for analogous uses, save in their greater complexity, in their perfection, and in the unity and simplicity of the elements which are modified to constitute these several locomotive organs. Everywhere in organic nature we see the means not only subservient to an end, but that end accomplished by the simplest means. Hence we are compelled to regard the Great Cause of all, not like certain philosophic agents, as a uniform and quiescent mind, as an all-pervading *anima mundi*, but as an active and anticipating intelligence. By applying the laws of comparative anatomy to the relics of extinct races of animals contained in and characterising the different strata of the earth's crust, and corresponding with as many epochs in the earth's history, we make an important step in advance of all preceding philosophies, and are able to demonstrate that the same pervading, active, and beneficent intelligence which manifests His power in our times, has also manifested His power in times long anterior to the records of our existence. But we likewise, by these investigations, gain a still more important truth, viz., that the phenomena of the world do not succeed each other with the mechanical sameness attributed to them in the cycles of the epicurean philosophy; for we are able to demonstrate that the different epochs of the history of the earth were attended with corresponding changes of organic structure; and that, in all these instances of change, the organs, as far as we could comprehend their use, were exactly those best suited to the functions of the being. Hence we not only show intelligence evoking means adapted to the end; but, at successive times and periods, producing a change of mechanism adapted to a change in external conditions. Thus the highest generalisations in the science of organic bodies, like the Newtonian laws of universal matter, lead to the unequivocal conviction of a great First Cause which is certainly not mechanical. Unfettered by narrow restrictions—unchecked by the timid and unworthy fears of mistrustful minds, clinging, in regard to mere physical questions, to beliefs for which the Author of all truth has been pleased to substitute knowledge—our science becomes connected with the loftiest of moral speculations; and he knew of no topic more fitting to the sentiments with which he desired to conclude the course. If he believed—to use the language of a gifted contemporary—that the imagination, the feelings, the active intellectual powers, bearing on the business of life, and the highest capacities of our nature, were blunted and impaired by the study of physiological and paleontological phenomena, he should then regard our science as little better than a moral sepulchre, in which, like the strong man, we were burying ourselves and those around us in ruins of our own creating. But surely we must all believe too firmly in the immutable attributes of that Being, in whom all truth, of whatever kind, finds its proper resting-place, to think that the principles of physical and moral truth can ever be in lasting collision.

SOCIETY OF ARTS.—At a meeting held on Wednesday, Mr. Thomas Chapman, Chairman of Lloyd's, in the chair, Mr. Leonard Wray read an interesting and important paper on "Timber for Ship-building." After pointing out the magnitude of the interests involved in the question, the author drew attention to the small number of timbers which were considered as first-class by the authorities of Lloyd's; and, although he approved generally of the rules adopted

by that body, he thought that future experience would enable them largely to extend that list. He pointed out the important influence that locality and climate had upon the quality of any particular class of timber, instancing particularly the teak, which was so highly esteemed, but the durability of which was found to vary considerably, according to whether it was grown in high and open land or in a close, low-lying forest. The finest kinds of mahogany were perhaps the best timber for ship-building, though too costly to be generally employed, but good mahogany of a more moderate price might advantageously enter more largely than it now did into the construction of ships, though its more extended employment must be regulated with judgment and discretion. Mr. Wray next pointed out how much we were indebted to Mr. Temple, the present Chief Justice of Honduras, for directing special attention to the capabilities and resources of that fine colony. The forests of Honduras contained many kinds of wood which were adapted for ship-building, and the author was of opinion that they would well repay the expense of bringing to the English market. After alluding to our three settlements in the Straits of Malacca, to the Tenasserim provinces, and to the forests of the southern parts of Western Australia, all of which contained valuable woods, the author concluded by urging the importance of adopting means of preventing ships' timbers from rotting by impregnating them with some preservative fluid.

SOUTH KENSINGTON MUSEUM.—On Monday evening Dr. Lankester delivered the first of a series of six lectures on "Food," which he has arranged to give at this institution. The subject selected was "Water," which enters largely into all our food. A human body, weighing 154lb., contained as much as 111lb. of water, and water was a powerful chemical agent, no less active in our system than nitric or sulphuric acid was upon tin, iron, and some other metals. We could not take any of our food without water, not even salt, which was a mineral substance. Many Irishmen, he observed, deceived themselves by supposing that they got as much real solid food out of potatoes as an Englishman obtained from his wheat; but every pound of potatoes contained half a pint of water; in other words, there were 12 ounces of water in 16 ounces of potatoes, and the per centage of water in carrots and turnips was much greater. In a pound of wheat, also, there were 2½ ounces of water; in a pound of barley, 2½ ounces; and in a pound of oats, 2½ ounces. Passing next to the animal kingdom, he said that in a pound of beef three parts out of four consisted of water, and that about the same proportions existed in veal, mutton, and lamb. He next observed that in consequence of the large quantity of water in a potato, it was possible for a man to live upon potatoes without taking any beverage. This was remarkably illustrated during the failure of the potato crop in Ireland; for, at the very time that the Irish were, through our benevolence, supplied with wheat, barley, oats, rye, and other kinds of grain, as a substitute for the potato, the consumption amongst them of those articles of luxury—tea, coffee, chocolate, and sugar—greatly increased. This was accounted for by the fact that their new food did not supply them with the same amount of moisture which they formerly obtained from their favourite esculent. Dr. Lankester then addressed himself to the sources of water used for drinking purposes, under the separate heads of rain, river, and spring water. With regard to the latter, he mentioned that some of the deep as well as surface wells in the metropolis, which enjoyed a considerable reputation for purity, contained large quantities of organic matter. The cholera, which broke out in Broad-street, Golden-square, in September, 1854, could be distinctly traced to the water of a pump in that neighbourhood, which looked very pure and had a very agreeable taste, but, on examination, was found to contain a fungus, which clearly showed that the well communicated with some public sewer. The decomposition of animal and vegetable matter produced gases which imparted to the water an agreeable and refreshing taste, and made it popular. Every person who was seized with cholera on that occasion had drunk this water, and there could be no doubt it caused their illness. The lecturer then said that the best and simplest test hitherto discovered for ascertaining the amount of organic matter in water was, by the introduction into it of a certain quantity of permanganate of potash, or Condy's disinfecting fluid, which could be obtained for a few pence. He illustrated this by an experiment with impure and distilled water. The first, on being mixed with the permanganate of potash, turned of a faint red hue, but the latter became of a rich port-wine colour; and he observed that the more the water was charged with organic matter the less striking would the change of colour appear. He highly commended the movement for erecting drinking fountains in the streets, to be supplied with filtered water, as by this means we might obviate the danger arising from drinking from the surface wells of the metropolis.

INSTITUTE OF ACTUARIES.—On Monday, May 2, John Finlaison, Esq., Pres., in the chair, Mr. Samuel Brown read a paper "On the Mortality amongst American Assured Lives." There are two important disturbing causes, which render it difficult to construct an American life-table. These are, 1st, the immigrations from Europe; 2ndly, the migrations from one State to another. One-tenth of the free inhabitants of the States are natives of other countries; and one-fourth of the remainder were born in other States than those in which they live. The American insurance companies have hitherto generally adopted the Carlisle table at 4 per cent., with an addition of 85 per cent.; and the high rates of interest obtainable on good security have hitherto sufficiently protected them against loss. From the registrar's returns for Massachusetts Mr. Elliott has drawn up a life-table, which shows the rate of mortality in that State to differ but slightly from that shown by the Carlisle table. The late Professor Gill, actuary to the New York Mutual Insurance Company, was the first to attempt to ascertain the effects of the climate of the various groups of the States upon mortality. A report drawn up by him will be found in the *Assurance Magazine* (Vol. III. pp. 300-310). Mr. Sheppard Homans, his successor, has continued these investigations; and a very elaborate report on vital statistics has been published by Dr. James Wynne, deduced from facts collected by the same company. It was deemed advisable to divide the States into five classes for assurance purposes; and to these have been added a sixth class, including the country within ten miles of the Mississippi and Missouri, north of lat. 36 deg. N.; and a seventh, including foreign and sea risks. For the third, fourth, and fifth classes, including Georgia and the Carolinas, the States lying along the Gulf of Mexico, and those between the Mississippi and the Pacific, extra rates are charged; but it may be expected that, as the Western States become better peopled, these may safely be reduced. Although the oldest of the New York companies was not founded till 1842, there were ten companies in that State alone in 1857; they had at the end of that year 40,500 policies in force, covering 22,000,000l. sterling, and their receipts for the year were nearly 800,000l. It is, however, very doubtful whether it is safe for an English company to undertake American business. Even the New York Mutual Company, though eminently careful and eminently successful, has not been exempt from losses, especially in its earlier years; and there can be no doubt that the American companies would have the choice of the business.

THE CAMDEN SOCIETY.—The annual general meeting of this society was held on Monday, Mr. John Bruce, V.P.S.A., in the chair, owing to the absence of the President, the Marquis of Bristol. The following extracts from the report will show what services the society has rendered to historical literature, and what are its claims to the support of all who are interested in that important subject: The Camden Society has been the means of placing in the hands of

historical students nearly ninety publications, all of very considerable importance, although but for the existence of the society they would probably never have been committed to the press. A mere glance at the titles of these works will establish the high claims of the Camden Society to the constant support of all lovers of historical learning. Taking as of the first importance the works which the Camden Society has published on the subject of our civil and political history, we shall find: "Restoration of Edward IV.," "Warkworth's Chronicle," "Hayward's Annals of Elizabeth," "Narratives of Contests in Ireland," "Chronicle of William de Rishanger," "The Leicester Papers," "Translation of Polydore Vergil's English History," "Travels of Nicander Nucius," "Notes of Proceedings in the Long Parliament," "The Egerton Papers," "The Rutland Papers," "Italian Relation of England," "Twysden on the Government of England," "Chronicle of Rebellion in Lincolnshire in 1470," "Journal of Siege of Rouen in 1591," "George Fleetwood's Description of the Battle of Lutten," "Bull on the Marriage of Henry VII.," "Proceedings in Kent in 1649," "The Abuses against the Commonwealth," "The Jesuits' College at Clerkenwell," "Letters of Elizabeth and James VI.," "Chronicon Petroburgense," "Chronicle of Queen Jane and Queen Mary," "Secret Service Payments of Charles II. and James II.," "Grants of Edward V.," "Charles I. in 1646," "English Chronicle, 1377-1461." Nor will the results be less satisfactory if we consult the list of books issued by the society on the subject of our ecclesiastical history: "Ecclesiastical Documents," "Chronicle of Joceline de Brakelond," "Apology for the Lollards," "Letters relating to the Suppression of the Monasteries," "Documents relating to the Collegiate Church of Middleham," "Chronicle of Aberconway," "The Ancien Reule," "The Roll of Bishop Swinfield." The next division, that of literary history, including poetry and the drama, is equally rich: "Kyng Johan," "Kemp's Nine Daies Wonder," "Poem on Deposition of Richard II.," "Political Songs of England," "Latin Poetry of Walter Mapes," "Three Early Metrical Romances," "The Romances of Sir Perceval, &c.," "Original Letters and Papers of Literary Men of England," "Walter Mapes de Nugis Curialium," "Romance of Blonde of Oxford," "Historical Poems of the Sixteenth Century." Nor are the contributions which the society has made to local history either light or unimportant; witness: "Norden's Description of Essex," "French Chronicle of London," "Liber de Antiquis Legibus," "Chronicle of Calais," "Camden's Visitation of Huntingdonshire," "Bury Wills and Inventories," "Chronicle of Grey Friars," "The Knights-Hospitallers in England," "The Domesday of St. Paul's."

THE ZOOLOGICAL SOCIETY OF LONDON.—The annual meeting of this society was held at the Society's house, in Hanover-square, on Friday last the 29th ult., the Right Hon. Sir George Clerk, Bart., presiding. The report of the committee stated that the liabilities on the 31st of Dec., 1858, were only 850l., while the balance amounted to 1,420l. 16s. 4d., and the steadiness of the income from 1850 to the present time, in which period the receipts had been no less than 146,000l., was regarded as a proof of sound management. The thirtieth annual report of the council stated that the number of fellows, fellows-elect, and annual subscribers amount to 1,717. The income of 1858 amounted to 14,034l. 12s. 11d. In reviewing the annual results which had been obtained since 1850, the council felt assured that the receipts at the garden-gate might be relied on for the future as nearly approaching 9,000l. a-year. The expenditure incurred in 1858 amounted to 12,039l. 11s. 9d., and there was consequently a surplus of 1,995l. 1s. 2d. The council had applied part of the surplus to the increase of the investment fund by the purchase of 1,500l. Reduced Three per Cent. stock, raising the reserve to 4,500l.; and they had since purchased a further sum of 500l. in the same stock. The report stated that the number of papers which had been read before the society, and were printed, either in *extenso* or in abstract, in the twenty-eight volumes of the "Proceedings" now amounted to 1,606, and the last eleven volumes were illustrated by 347 plates, containing a series of new species of the highest interest. The numerical return of living animals amounts to 1,304, exclusive of the multitude which inhabit the aquarium. The conclusion of the report contained a most ample acknowledgment of the services which had been rendered to the society by Mr. Mitchell during the twelve years in which he had filled the office of secretary, and attributing chiefly, if not entirely, to his great ability and zeal the present prosperous position of its affairs.

NUMISMATIC SOCIETY.—The last meeting of this society was chiefly occupied with a paper descriptive of a curious series of small Roman brass coins, found recently at Wroxeter, during the extensive excavations made there. They are about 120 in number, ranging from Tetricus to Valens; and interesting as an exhibition of the currency in the last days of Roman rule in Britain. The circumstances under which they were found were also curious. They were discovered with what appears to have been parts of a wooden box, which originally contained them, close beside the skeletons of an old man and two females, who were all found in the hypocaust or underground room for heating the house; to which they appear to have fled for safety, and where they perished. This paper was succeeded by another on a discovery of some coins in Yorkshire; among the rest a very remarkable penny of Alfred, of which only one other example is known; and the evening's proceedings concluded by the exhibition of a new type of Canobelin found at Colchester.

HORTICULTURAL SOCIETY OF LONDON.—The anniversary meeting for the election of council and officers was held on Monday at the house of the Society of Arts, John-street, Adelphi, the Rev. L. V. Harcourt, V.P., in the chair. A report from the council for the past year was read, and a ballot taken for officers, when his Royal Highness the Prince Consort was elected president, Mr. W. Wilson Saunders, F.R.S., treasurer, and Professor Lindley, F.R.S., secretary for the ensuing year.

UNITED SERVICE INSTITUTION.—General Portlock delivered a lecture on Friday afternoon, the 29th ult., in the theatre of this institution, "On the Advantage of Cultivating the Natural and Experimental Sciences, as promoting the social comfort and practical utility of Military Men."

MEETINGS FOR THE ENSUING WEEK.

Monday, May 9.—Royal Institution, 2. General Monthly Meeting.—London Institution, 7. Mr. G. W. Hastings, "On Commercial Law, in connection with the Travers Testimonial Fund."—Geographical, 8. 1. Major Stokes, "Notes on the Lower Danube." 2. Mr. J. M'Queen, "Observations on the Geography of Central Africa." 3. Mr. Lyons M'Leod, "Remarks on the Seychelles." Tuesday, 10.—Royal Institution, 8. Professor John Morris, "On Geological Science."—Syro-Egyptian, 7. Mr. E. Harle, "On the History of Sennacherib: with some fac-simile drawings of the destruction of the Leshish of the Bible, taken from the slabs in the British Museum."—Civil Engineers, 8. 1. Discussion on Mr. Kingsbury's paper "On the Victoria Docks," and upon Mr. Harrison's paper "On the Tyne Docks." 2. Mr. W. Fairbairn, "A Short Account of the Wrought-iron Girder Bridge over the Spey on the Aberdeen and Inverness Railway." 3. Mr. C. E. Amos, "Description of the Government Water-works, Trafalgar-square."—Medical and Chirurgical, 8. Zoological, 9. Wednesday, 11.—Literary Fund, 3.—Society of Arts, 8. Mr. Henry F. Chorley "On the Recognition of Music among the Arts."—Graphic, 8.—Royal Society of Literature, 8. Archaeological Association, 8. Thursday, 12.—Royal Institution, 3. Mr. Austen H. Layard, "On the Seven Periods of Art."—Royal Society Club, 6.—Antiquaries, 8.—Philological, 8.—Royal, 8. Friday, 13.—Astronomical, 8. Royal Institution, 8.—Mr. W. Hopkins, "On the Change of Terrestrial Temperature at different Geological Epochs." Saturday, 14.—Asiatic, 2. Royal Institution, 3. Mr. J. F. Lacaita, "On Modern Italian Literature."—Royal Botanic, 3.

LITERARY NEWS.

THE ANNUAL DINNER of the collegians and old members of the North London Collegiate School, was held at the Freemasons' Tavern, on Saturday last; the Rev. W. C. Williams in the chair.

On Monday, and throughout the week, the British Museum has been closed to the public according to annual custom. Advantage has been taken of this to effect some very considerable improvements in the way of rearranging the stores and other matters, and the public will not, in the end, be the losers by this temporary exclusion.

The Whittington Club celebrated its eleventh anniversary last week with a ball. The club is now in full work and offers to the respectable body of young men and others who belong to it many of the comforts of the regular West-end club, combined with resources for intellectual culture not usually found, however much wanted, in such institutions. The classes for modern languages and elocution are said to be very full, and the whole institution is spoken of as being in a most thriving state.

On Tuesday evening last, Mr. J. Anderson Rose, late under-sheriff of the city of London, delivered a highly interesting lecture on Queen Elizabeth and her times, in the school-room of the parish of St. Martin's, situated in Adelaide-place. The lecture was illustrated with numerous engraved portraits of Queen Elizabeth and her contemporaries, from Mr. Rose's private collection, and was listened to with great attention by a numerous audience, most of whom belonged to the working classes. Those portions of the lecture which told of the naval glories of England and of her heroic sea-captains were received with tumultuous applause.

A contemporary says: "Mr. William Russell (Indian correspondent of the *Times*) is once more safe at home. He arrived at Marseilles on Tuesday, and was to start for England immediately on the expiration of the quarantine. He is safe, and one would be only too glad to add sound, but a fall from his horse while campaigning has brought on a lameness which will prove, it is feared, incurable. A telegraph from Printing House-square reached him at Marseilles, with a request to turn his steps, not to London, but to Lombardy. His reply is understood to have been that, for the present, he preferred the banks of the Thames to the banks of the Ticino."

The *Publisher's Circular* says: "Some of our contemporaries have fallen into the error of supposing because the author of 'Adam Bede' complains under the signature of 'George Eliot,' of his work being attributed to the wrong man, that 'Mr. George Eliot' is consequently the author; it is simply the *nom de plume* under which he contributed his admirable series of papers in *Blackwood's Magazine*, known as 'Scenes in Clerical Life.' Whilst they were in course of publication they were generally attributed, if we remember rightly, to the Rev. F. E. Paget, the author of many esteemed High Church tales. Whoever the author may be we cannot sympathise with him in his complaint; it is very natural for those who are pleased with a book to surmise as to who the author is, and if he will not give his right name he can scarcely wonder at individuals suggesting a wrong one; meantime, the author of 'Adam Bede' has the satisfaction of knowing that his novel is the best of the day."

Messrs. Firmin Didot, of Paris, announce the hitherto unpublished Memoirs of the Duke de Luynes, which promise some curious information respecting the court of Louis XV.

There is about to be commenced at Gand a work entitled "Nederlandsche Dichterhalle," or Choice Selections from the Poets of the Netherlands, from the most remote period to the present day, classified after the different kinds of poetry, and the order of antiquity, by J. F. Heremans, Professor to the Athenæum of Gand, &c.

The tenth and last volume of the great work of M. Gorresio on the Ramayana has just issued from the Imperial Press. This volume completes the translation which the honourable member of the Academy of Turin ("now become almost our fellow-countryman," says our French authority) has given of the great Indian epopee. The elegance and beauty of the translation of M. Gorresio have been often and justly praised.

The New York correspondent of the *Publisher's Circular* writes: "Amongst new things there is nothing better, and that is very good, than 'Trump,' a new tale commenced by Harpers in their *Weekly Journal*. It is from the pen of G. W. Curtis—our Thackeray; and I question much, from what I have read of it, whether even your public will not estimate it far above 'The Virginians' nous verrons. Mrs. Stowe's 'Minister's Wooing' continues a great favourite; indeed, the verdict of all who can appreciate art in plot and writing maintain that it evinces an advance upon 'Uncle Tom's Cabin.' Mr. Baillière's business here will in future be carried on by his sons, under the style of Baillière Brothers. Mr. Underwood has rejoined the house of Phillips, Sampson, and Co., of Boston. Messrs. Appleton have entered into arrangements with Messrs. Chambers, of London, for a simultaneous publication with them of their new *Encyclopædia*; they address themselves, in their prospectus announcing this, to a class of readers whom they recognise as very large, and quite distinct from those who would buy the New American Cyclopædia, and are sanguine of working the two very successfully."

A meeting has been held at the London Coffee-house, Ludgate-hill, by assistants in the wholesale book trade, to hear from the secretary of the Early Closing Association the result of the recent applications to the firms in Paternoster-row, soliciting them to suspend business on Saturday at two o'clock. Mr. Thomas Burt, the chairman of the Early Closing Association, presided. Mr. Lilwall, the secretary, stated that he had received a letter from the eminent house of Longman and Co., announcing that they, in conjunction with the other leading employers in the same line, responding to the appeal of the committee, had resolved to close their respective establishments, during the summer season, on Saturdays at two o'clock. The chairman suggested that some place should be established at which those engaged in the book trade should meet in a social manner, and discuss the various questions that were constantly arising involving the interest of the trade. He instanced the underselling system now prevailing in the retail book-trade, and the impost of 10 per cent. on all books imported into Canada, as points which might be advantageously discussed. Resolutions were unanimously passed, thanking the wholesale firms, and also the Early Closing Association for its efforts in furtherance of the object attained. Several gentlemen connected with leading firms in the trade addressed the meeting.

At a meeting of professors and students of the Faculty of Medicine, University College, London, held on Monday, Professor Williamson, Dean, in the chair, the result of the class examinations at the close of the winter term was announced as follows: Chemistry—Gold Medal, C. Houghton Gill; 1st silver, Thomas W. Bogg; 2nd silver, J. N. Miller; certificates, 4th, Thomas Griffiths, 5th, Lionel E. Vericas and J. Talford Low; 6th, Frederick George; 7th, Alexander Bruce and A. De Negri. Birkbeck Laboratory Students—Gold medal, Michael Carty; 1st silver, James E. Mallinson; 2nd silver, William D. Hewitt; certificates, 4th, William L. Carpenter; 5th James Sharples; 6th, John M. Ufford, and G. B. Robertson; 7th, W. F. Bickford and Thomas Kelly. Anatomy, Senior Class—Gold medal, Samuel J. Gee; 1st silver, Isidore B.

Lyon; 2nd silver, Henry C. Bastian; certificates, 4th, Edmond Holland; 5th, William J. Hunt; 6th, John Celestin Bernard; 7th, Henry C. Tofts. Junior Class—Silver medal, John H. Hutchinson; certificates, 2nd, Thomas S. Smith; 3rd, Frederick T. Roberts; 4th, Thomas W. Bogg; 5th, M. Oscar Hurlston; 6th, Edmund C. King; 7th, Thomas Griffiths; 8th, Samuel Onley. Anatomy and Physiology—Gold medal, Henry Finch; 1st silver, Henry C. Bastian; 2nd silver, John P. Baker; certificates, 4th, John Dastan and William John Hunt. Comparative Anatomy—Gold medal, Henry C. Bastian; certificates, 2nd, Samuel Hoppus Adams; 3rd, Thomas Wilson; 4th, Sheldon D. Driver. Surgery—Gold medal, Thomas Charles Kirby; 1st silver, John C. Bernard; 2nd silver, Samuel Booth; certificates, 4th, Richard M. Miller; 5th, Vincent Whitgreave. Medicine—Gold medal, Francis William Gibson; silver, equal, Philip Sydney Jones and William Murray; certificate, Jean E. Arthur Le Déant.

At a convocation held on Wednesday for the admission of the new proctors for the University of Oxford, the Senior Proctor (Professor Price) according to statute, reviewed in a short Latin speech the events of the past academical year. The deaths of the late High Steward, the Earl of Devon, and of the late Vice-Chancellor, the Warden of New College, Dr. Williams, were referred to, and the election of the Master of Pembroke to supply the place of the latter. Two new professors have been elected to the chairs of Moral Philosophy and Anglo-Saxon respectively, both eminently qualified by learning and other accomplishments. The absence of the Dean of Christ Church, of the Professors of Botany and Astronomy, was to be deplored, and a hope expressed that they would return with renewed health. A tribute was paid to the memory of the late Radcliffe Observer, Mr. Johnson, whose services to science, and to astronomy in particular, were dwelt upon. After an enumeration and description of the works which had issued in the last year from the University press, and by which the reputation of that press was well supported, the proctor mentioned the labours of Professors Conington and Mansel, and of Mr. Rawlinson, who had produced works for other presses. The authors of such works as the new edition of "Virgil," and the "Bampton Lectures" of last year, and the new edition of "Herodotus," deserved the thanks of the *Alma Mater*. The principal new statutes of the last year were mentioned, all of which indicated the activity of the University in the adaptation of its system and of its studies to the wants of the present age. Whatever had been the difference of opinion as to the New Museum, or as to the style of the building, yet the greater part of members of Convocation thought that it should be finished forthwith, and grants sufficient for the completion of the substantial parts of the building had been made in the course of last year; and, ere long the various collections of minerals, scientific apparatus, &c., will be arranged in it. The railways and the extension of the town have made the maintenance of discipline among the junior members of the University more difficult, and greater care is required on the part of the authorities; yet, on the whole, the discipline is, in the opinion of the proctor, good, save in the matter of dress, and here reform is much needed. *The loose and coloured coats, and the many-coloured caps, drew forth some strong marks of reprobation from the proctors; and heads of houses and tutors were asked to assist the proctors, so that a more becoming dress might be introduced. The almost general disuse of the academic dress was noticed, and the proctor thought that due discipline would be more easily maintained if the wearing of proper dresses were insisted on.*

On the evening of Tuesday week Professor Masson delivered a lecture in the Town Hall of Cambridge, on "English Novel-writers and Scott." The lecturer enumerated the number of novel-writers who lived during the time that the Waverley novels were being written and during the latter days of Scott. He said there were no less than thirty-five: most of these survived Scott, and obtained their celebrity when Scott was gone. Several of them are living now, and have done more in the way of writing novels than could have been expected from them. Sir B. Lytton, he said, had written twenty-five novels; as for Mrs. Gore and Mr. Disraeli, no one knew how many they had written. There had been some eminent novel-writers since the time of Scott; for instance, James Grant, Wilkie Collins, Mrs. Oliphant, Mrs. Gaskell, Charles Kingsley, and the author of "Tom Brown's School-days," and altogether since "Waverley" began to be written, he could count a hundred novel writers. In 1820 there were only twenty-six volumes of novels on the shelves of the British Museum, but there were now about 7,400, and all these had been written since "Waverley" was begun. By way of classification of novels during and since the time of Scott, he said the best pictures of Scottish life were written by Cunningham, Galt, and others. Of English life, Peacock, Theodore Hook, Douglas Jerrold, Dickens, Thackeray, Mrs. Crowe, Mr. Disraeli, and others, were the best painters. Miss Brontë made quite a reformation in English novel-writing when she wrote some of her works in her own native Yorkshire; the same with Mr. Kingsley, in Devonshire; and he said it would be well if other authors followed their example, for by so doing they would give much more faithful pictures. Some writers fixed the scene of their works in the metropolis; for instance, Theodore Hook, Mrs. Trollope, Mr. Disraeli, and others. Some painted illustrious criminals, as did Sir B. Lytton, and nothing in that class had surpassed his "Paul Clifford." Then came the travelling novel, the most celebrated authors of which were Sir B. Lytton, Mr. Thackeray, Mrs. Trollope, Captain Marryat, and others. Next the military and naval novel, the novel of real action, and the historical novel, the art and culture novel (of each of which he gave illustrations), had come before the world. But, to return to Scott, he had a great liking for the past, for, on the whole, his affection was set on the gothic centuries, that is, the seventeenth and eighteenth; and as regards the space of ground on which the scene of Scott's works ranged, they were almost entirely confined to the British Isles. The lecturer said we had also some few novels which might be termed classical novels, for instance, Bulwer's "Last Days of Pompeii," Mr. Kingsley's "Hypatia," and others. There were some novels, too, which might come under the title of fashionable novels, which treated of nothing but marriage and giving in marriage, flirtation, &c., and which in reality conferred no instruction at all upon the people. The lecturer then proceeded to give a lengthened account of Thackeray and Dickens. He said they were the representatives of English prose-fiction; and although they had been submitted to the buzzes and critiques of many, the time would come when their real worth would be known: it was always "Dickens and Thackeray," "Thackeray and Dickens;" but of late persons had wanted to set them at difference with each other; they ought rather, he said, to be glad that they had two such men living and in the prime of life. Truly they had differences; but looking at them in the light in which they resembled each other, he said they were both humorous. They were both principally confined as to their scenes to the metropolis, which contained as many Scotchmen as Edinburgh, and as many Irishmen as Dublin. Dickens and Thackeray, he said, might be considered the founders of a new novel, which might be termed the British metropolitan novel; and as persons generally speaking do not always stay in London, Dickens and Thackeray had given some very good specimens of the travelling novel. As regarded their differences, Dickens was of the jocos school, genial, kind, &c.; and Thackeray sceptical, merciless, caustic, desiring to represent persons and things as they really are, and on the whole his works might be called the novel of anti-snobbism. A new character of novel might be dated from 1818, when men

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THE TALKING FISH.—A great deal of nonsense having been written under this title, displaying no small amount of ignorance and credulity on the part of the instructors of the people, we have thought it right to subjoin a description of the animal written by that clear-headed and observant naturalist, Mr. F. T. Buckland, surgeon to the 2nd Regiment of Life Guards, whose correspondence upon natural history gives such a value to the pages of our contemporary the *Field*. Mr. Buckland, on hearing of the "Talking Fish" some months ago, pronounced it, by anticipation, a seal. He has now inspected it, and with the following result: It is now being exhibited in Piccadilly (opposite the end of Sackville-street), and proves to be, as was expected, a specimen of a seal. The proprietor has taken for its exhibition a well-lighted room, in the centre of which is an enormous tub, and within this tub reposes the "Talking Fish," nearly covered with water, and looking as happy and contented as a seal can look. Every now and then the water is let off and fresh supplied; the animal seems to enjoy a shower-bath under the spout when the water is let in. It has been long known that seals are exceedingly capable of domestication, and they can be readily taught to perform tricks like a dog; and this is a case in point. "Jim" (for such is the performing fish's name) at the word of command turns round and round in the water at a most wonderful rate, and checks his motion almost instantaneously. "Jim" gives the right or the left fin (or rather fin-like paw to his master, and it is evident that he can distinguish the right from the left. He also raises either fin as ordered, and then leaning up in an upright position against the edge of the tub, crosses his fins across his breast in the most ludicrously pathetic way. He will also scramble up on the edge of the tub, and, bending over, place his great wet mouth against the face of his master, by way of showing "how he can give a kiss." These are all the tricks I saw him perform, but he doubtless has many others as well. As to the "talking" part of the story, while he is putting about in his tub he utters a sort of plaintive cry, which sounds something like "Up-ya" (if letters will represent it), and, when expressly told to "talk," he utters a sound which, if you were told to mean "mamma," would sound to your ears like "mamma." He got no further in his address to his constituents than this single word, much to the disappointment of a little girl who was there, and who, I believe, expected the "fish," would hold a conversation with her. Those who are desirous of seeing how far an animal whose home is the sea (but who is not "a fish" for all that) can be made obedient to the voice of man, should go and witness this exhibition of what is really and truly a fine specimen of a seal trained to perform tricks and utter sounds at the word of command.

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